



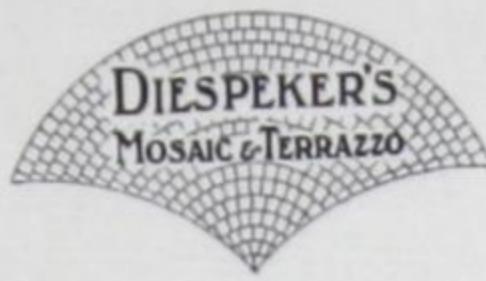
# MOSAIC & TERRAZZO

1931



1881

1931



# DIESPEKER & C° LTD

(A BRITISH FIRM)

ESTABLISHED 1881

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MOSAIC TERRAZZO  
BIGSPAN  
CONSTRUCTIONAL FLOORING  
STAIRCASES ROOFS ETC.



## MOSAIC and TERRAZZO

This title is adopted because, without unnecessary elaboration, it conveys to the mind the inclusion of varying forms which may be enumerated as follows :—

Page 11—14	Venetian Glass Mosaic
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40—57	Terrazzo
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81—84	General :—Cleaning, Maintenance, Etc.
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## MOSAIC and TERRAZZO

1881—1931

## PREFACE

THE purpose of this publication is definitely advertising, and it is hoped that some interesting and practical information may be gained from the letterpress, photographs and sketches.

This business has been established since 1881, and fifty years' experience in all descriptions of Mosaic and Terrazzo work is, we consider, ample justification for compiling a brief treatise on the various materials with which our name has so long been identified.

It is not generally realised that the firm of Diespeker were the originators of Terrazzo work and other forms of Mosaic decoration in this Country, and many of the Craftsmen at present engaged in the trade, learned, or gained their early experience with us.

There are numerous books and pamphlets on the subject of this issue which deal with historical facts, but so many changes have taken place in the formation, construction and adaptability of such a necessary building product, that it was considered more suitable in this case to treat the subject from a commercial point of view, this being the most prominent aspect of modern business.

The photographs reproduced herein are copyright and represent work actually executed under the normal conditions prevailing on a building contract, and therefore indicative of the high standard and quality of work which can be expected where the work is entrusted to the undersigned.

The difficulty in dealing with this subject is to eliminate the unnecessary from the voluminous amount of information available, and to retain that which adequately serves the purpose, namely :—

To stimulate the interest of the Architect and Building owner.

To raise the status of the material to a position which is justified, and

To offer the services of a firm of real repute.

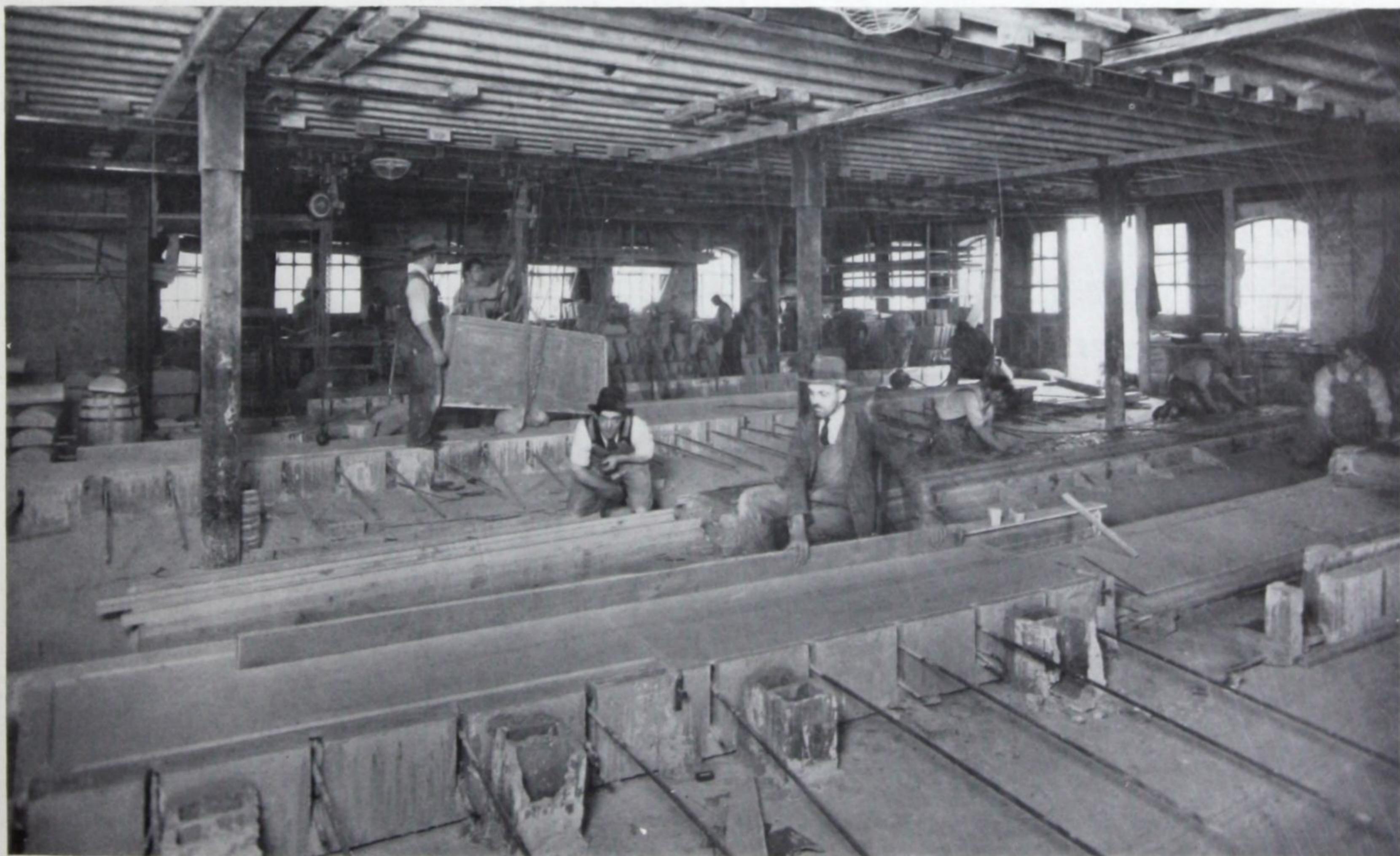
DIESPEKER & CO. LTD.



EXTERIOR VIEW OF LONDON WORKS, 36a—38 GRAHAM STREET, ISLINGTON



GROUND FLOOR, LONDON WORKS



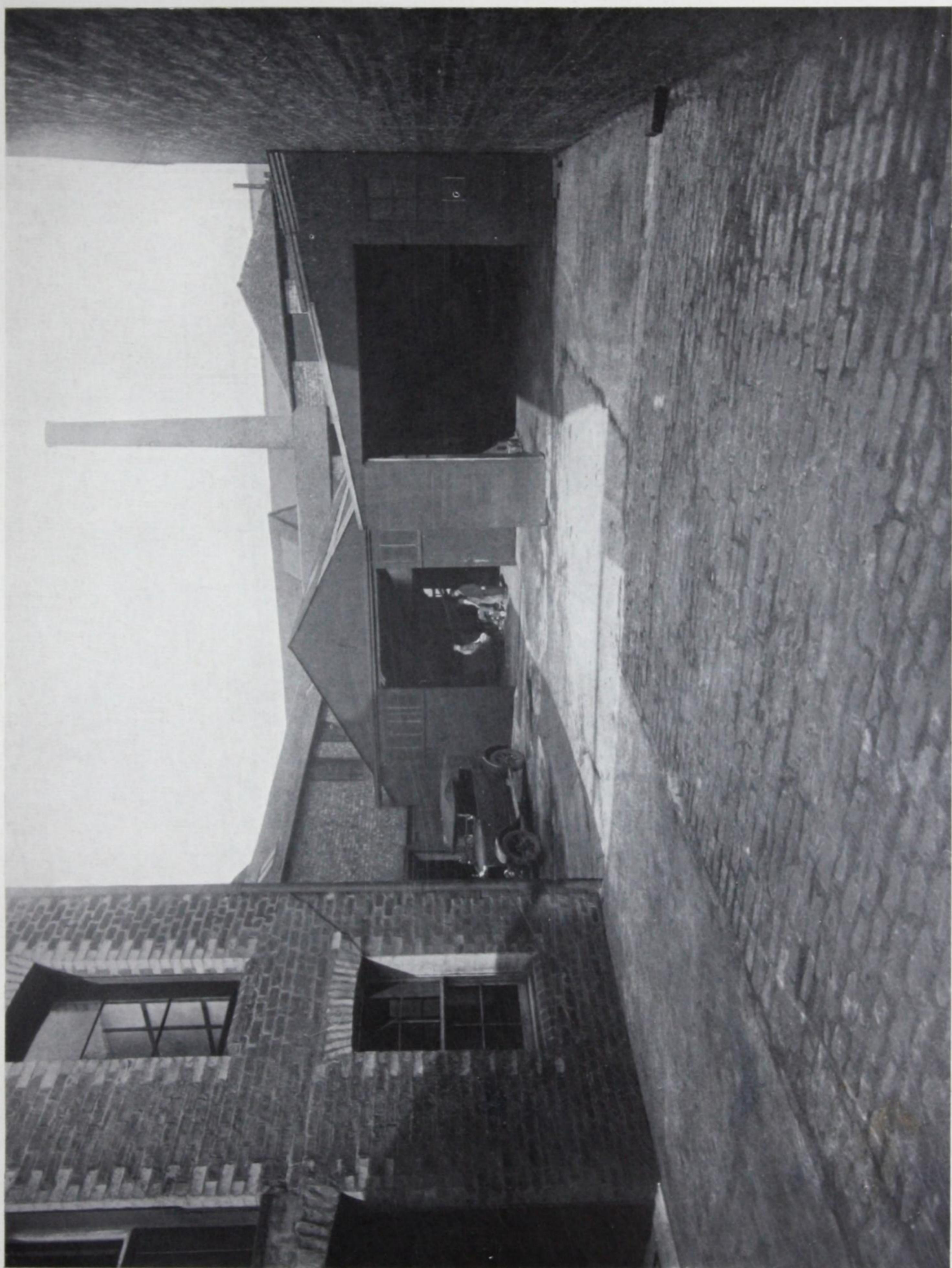
FIRST FLOOR, LONDON WORKS



BIRMINGHAM WORKS, 155 CHARLES HENRY STREET



BIRMINGHAM WORKS, POLISHING SHED



GLASGOW WORKS, 17 HOUSTON PLACE



HULL WORKS, BEVERLEY ROAD

## VENETIAN GLASS MOSAIC



ST. PETER

Tesseræ of enamelled glass in various colours placed in position and set in cement or mastic to form ornamentation. The modern method of fixing this type of Mosaic is to prepare a full-size cartoon from an original sketch with a coloured key sketch. The cartoon is cut into convenient sections for working, the tesseræ are then applied face downwards to the cartoon by means of mastic and allowed to dry, when the sections are pieced up and fixed in their permanent position with cement or mastic. There is practically no limit to the type of ornamentation, design or picture which can be portrayed by this material, provided it is restricted to plain surfaces, as it is not adapted for mouldings.

Although almost exclusively used internally, it is most suitable for external work, as the whole of the surface exposed to atmospheric conditions is of



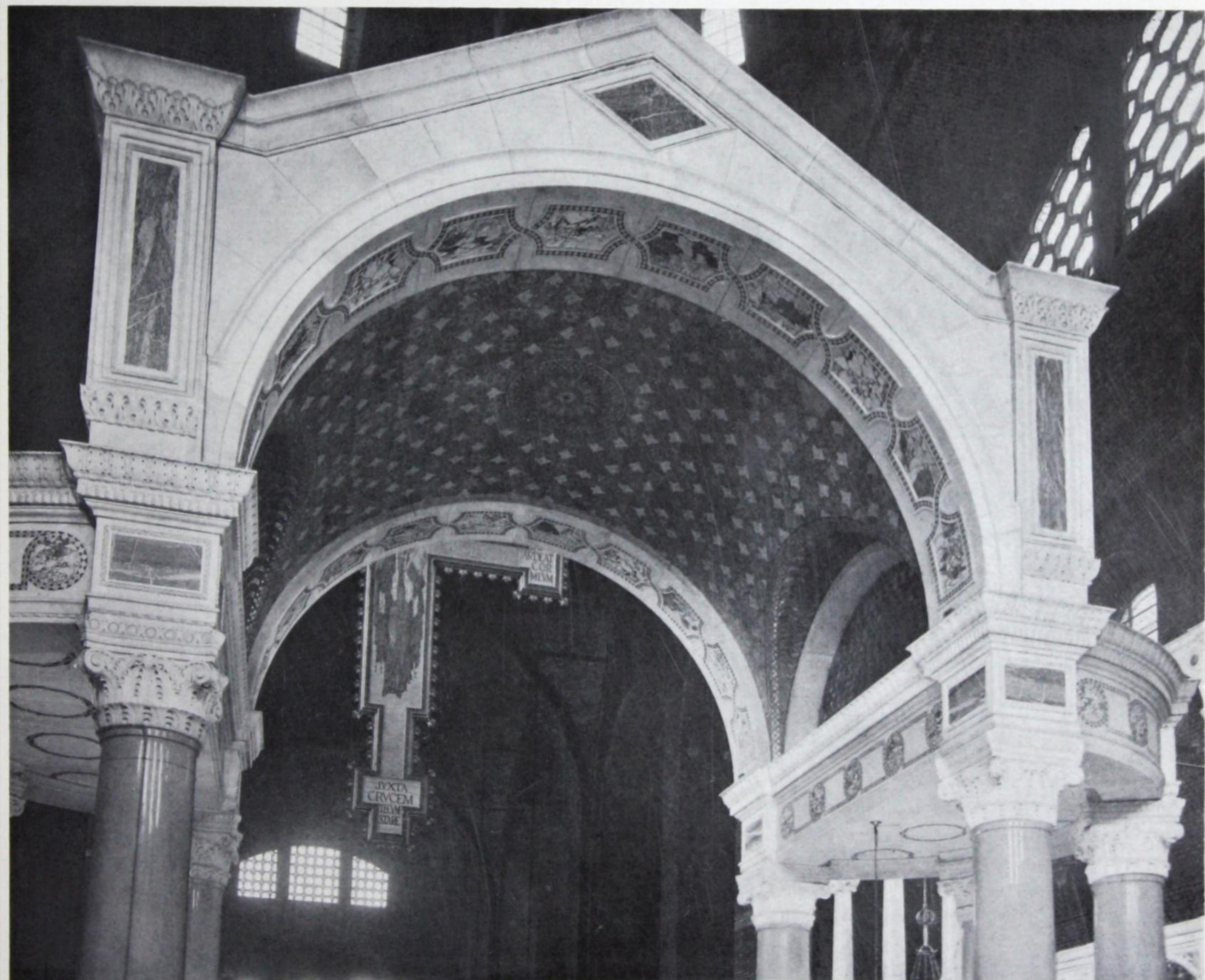
SOFFIT OF DOME OVER ENTRANCE VESTIBULE  
LONDON COLISEUM

Architect: THE LATE FRANK MATCHAM, Esq.

## VENETIAN GLASS MOSAIC

glass, which is not subject to the depredations caused by the atmosphere, familiar to most other materials used externally.

In this classification is also included Gold, Silver and Ruby Glass Mosaic, which is a sandwich of Gold, Silver or Ruby leaf between two layers of glass, and then fused together.



BALDACHINO, WESTMINSTER CATHEDRAL

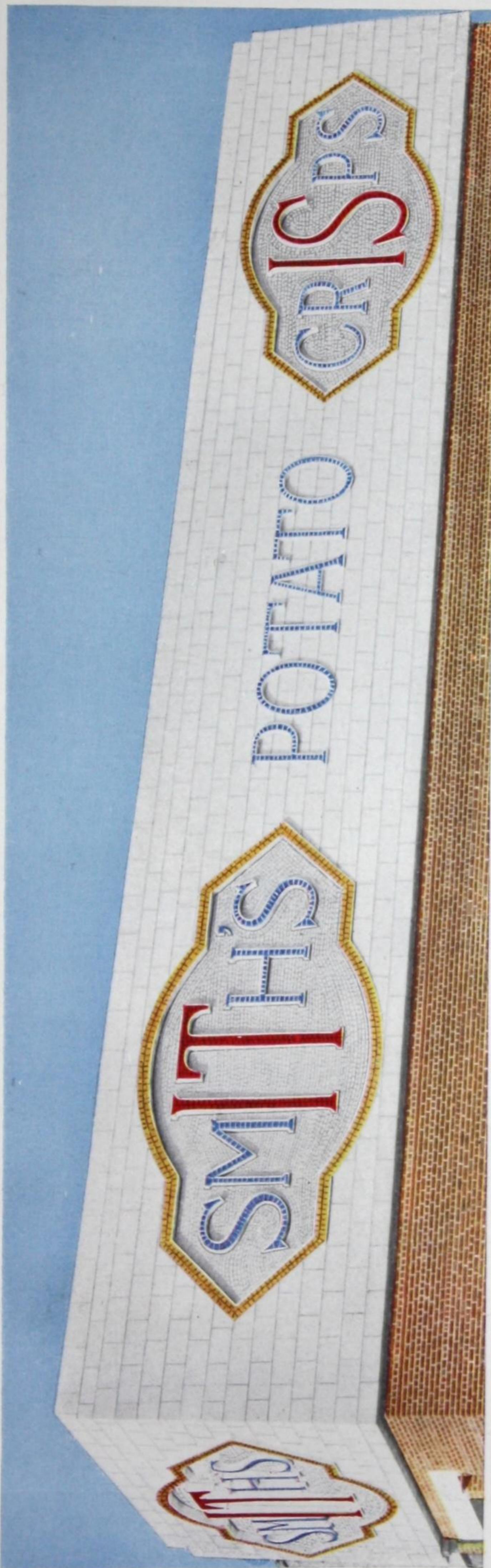
Architect: THE LATE J. F. BENTLEY, Esq.



REREDOS, ST. LUKE'S, TIDAL BASIN

MOSAIC PANELS DESIGNED BY DIESPEKER

## VITREOUS GLASS MOSAIC



VITREOUS MOSAIC FACIA, SMITH'S POTATO CRISP FACTORY, BRENTFORD

Architect: J. G. ARCHER, Esq., F.F.A.S.

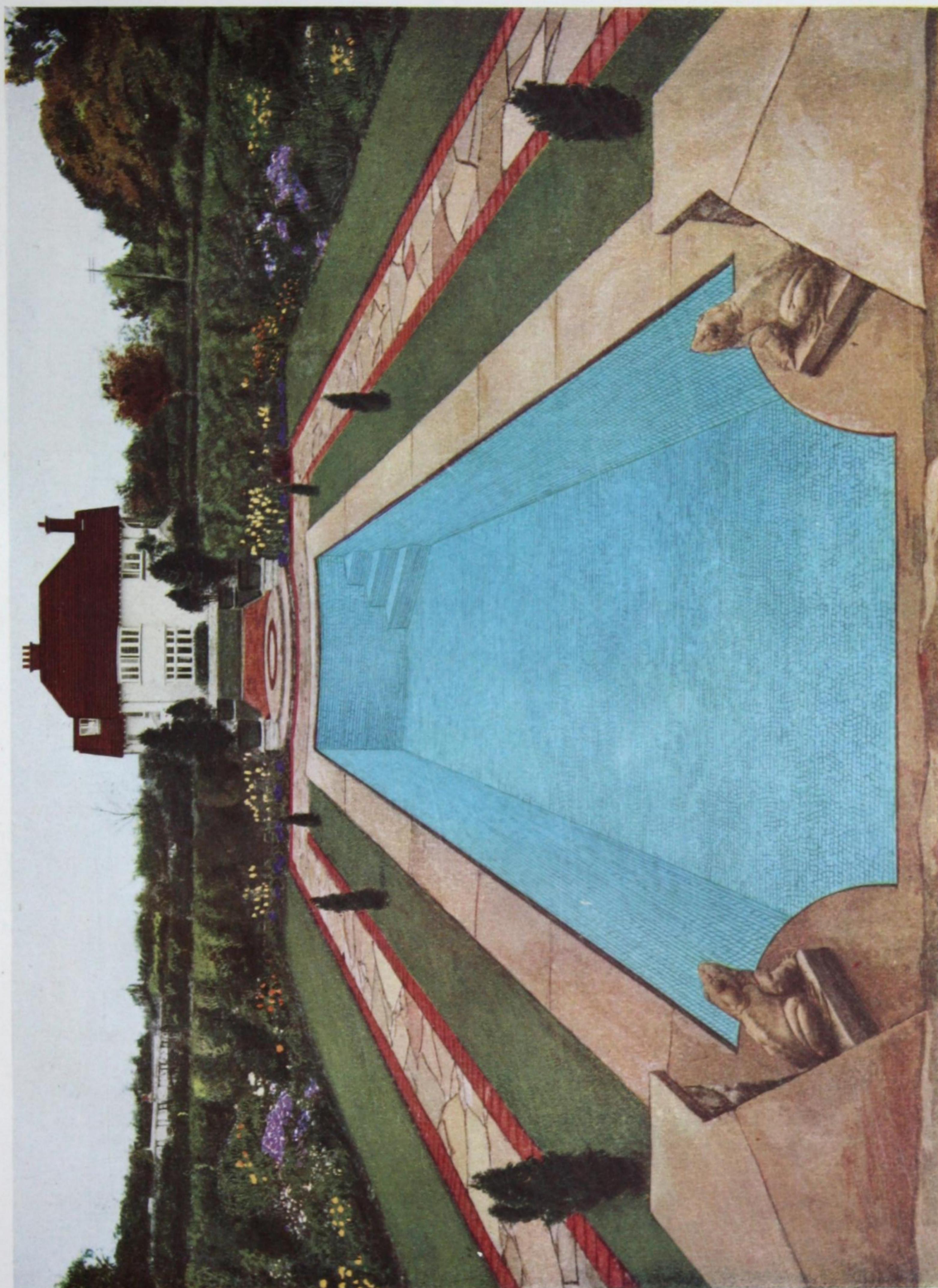
Tesseræ of sanded glass in various colours. The introduction of silica in its manufacture can give the surface a roughness which makes it most suitable for pavings. It is not possible to get as many colours in this material as with Venetian Glass Mosaic, but an appreciably wide range of brilliant colours has recently been manufactured, enhancing the possibility and desirability of colour effect which can now be obtained by the use of this type of Mosaic. Simple mouldings can be worked in this material and it may therefore be used for wall surfaces where external and internal angles occur, and where dado and frieze mouldings are required.

In addition to its use for pavings and wall coverings, this material has become very popular for permanent signs, and provided the right quality of vitreous is obtained, it can be safely recommended for this purpose.



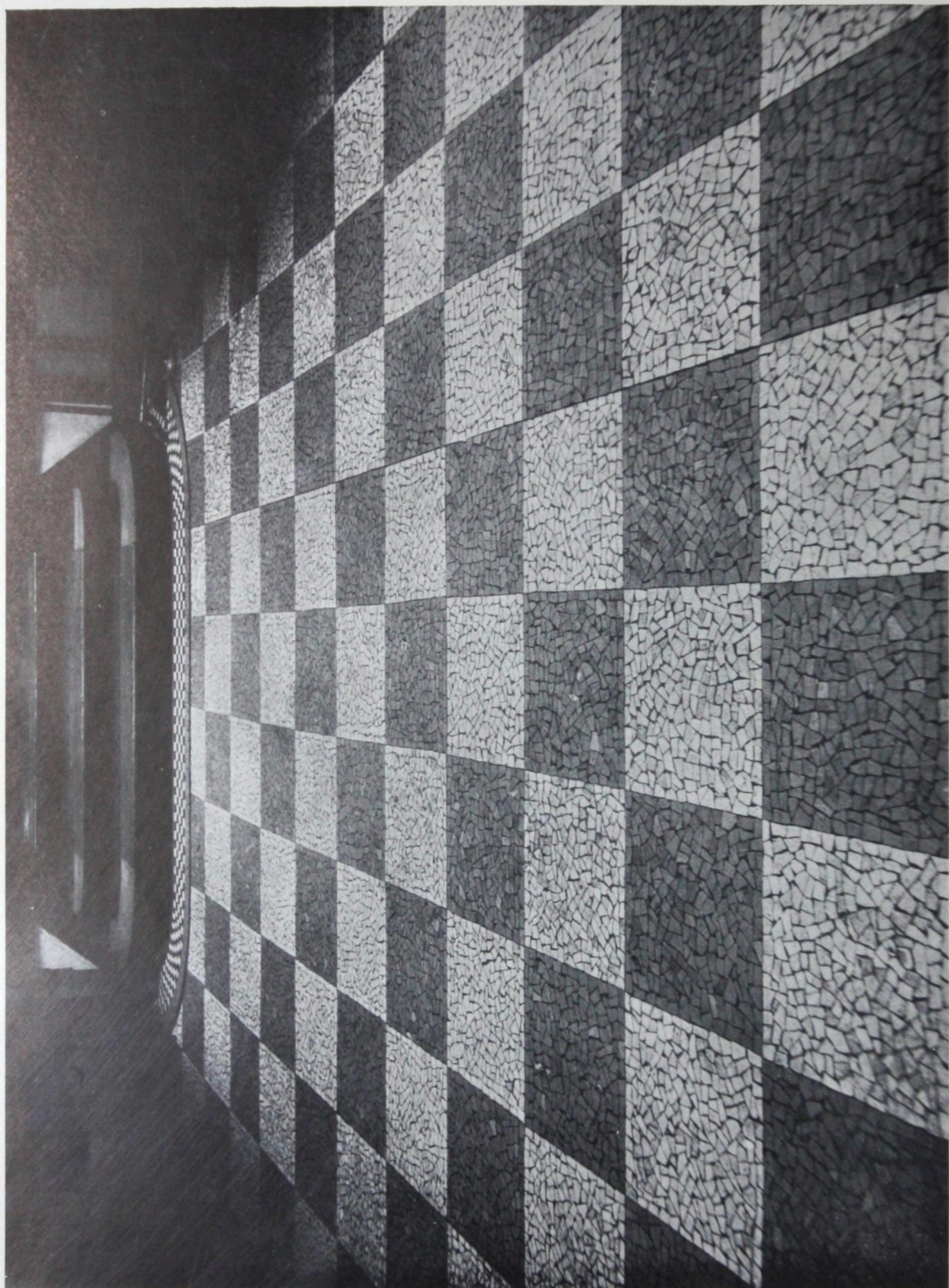
VITREOUS MOSAIC INLAY TO TERRAZZO WALL PANELS, C.W.S. DAIRY, BIRMINGHAM  
Architect: W. A. Johnson, Esq.

## VITREOUS GLASS MOSAIC



PRIVATE SWIMMING BATH, BERKHAMSTEAD

For W. A. ANNETT, Esq.



STEVENS' CAFÉ, WREXHAM

MESSRS. LOCKWOOD & ABERCROMBIE,  
A.A.R.I.B.A., Architects.

## FLORENTINE MOSAIC



Is a form of decoration worked from marbles and precious stones, which are cut to desired shapes and usually applied to slate or marble backings as the thickness of the Mosaic may be less than  $\frac{1}{8}$ ". It was first adopted by the Florentines and still remains a Florentine art, being little used in England, but its application is most suited for pictorial insets or ornamentation where small scale work is essential.



CONTAINS OVER 100 PIECES OF INLAID MARBLE



CONTAINS OVER 2,000 PIECES OF INLAID MARBLE

## CERAMIC MOSAIC

This is a familiar form of Mosaic made from tesserae of burnt clay, of a similar mixture to ordinary floor tiles. The range of tints is somewhat restricted, but most of the primary colours are manufactured in England and the Continent. This Mosaic can be laid direct to a floated surface, bedding the tesserae in cement, but it is usually found more efficacious to lay the Mosaic on paper in a similar way to that described for Venetian Glass Mosaic, and after the mastic is sufficiently dry for transport, the papers are bedded on to the site in the cement with the tesserae downwards, and the paper removed by soaking it from the face after the Mosaic is set, the joints being then re-cemented and the whole surface washed off clean.

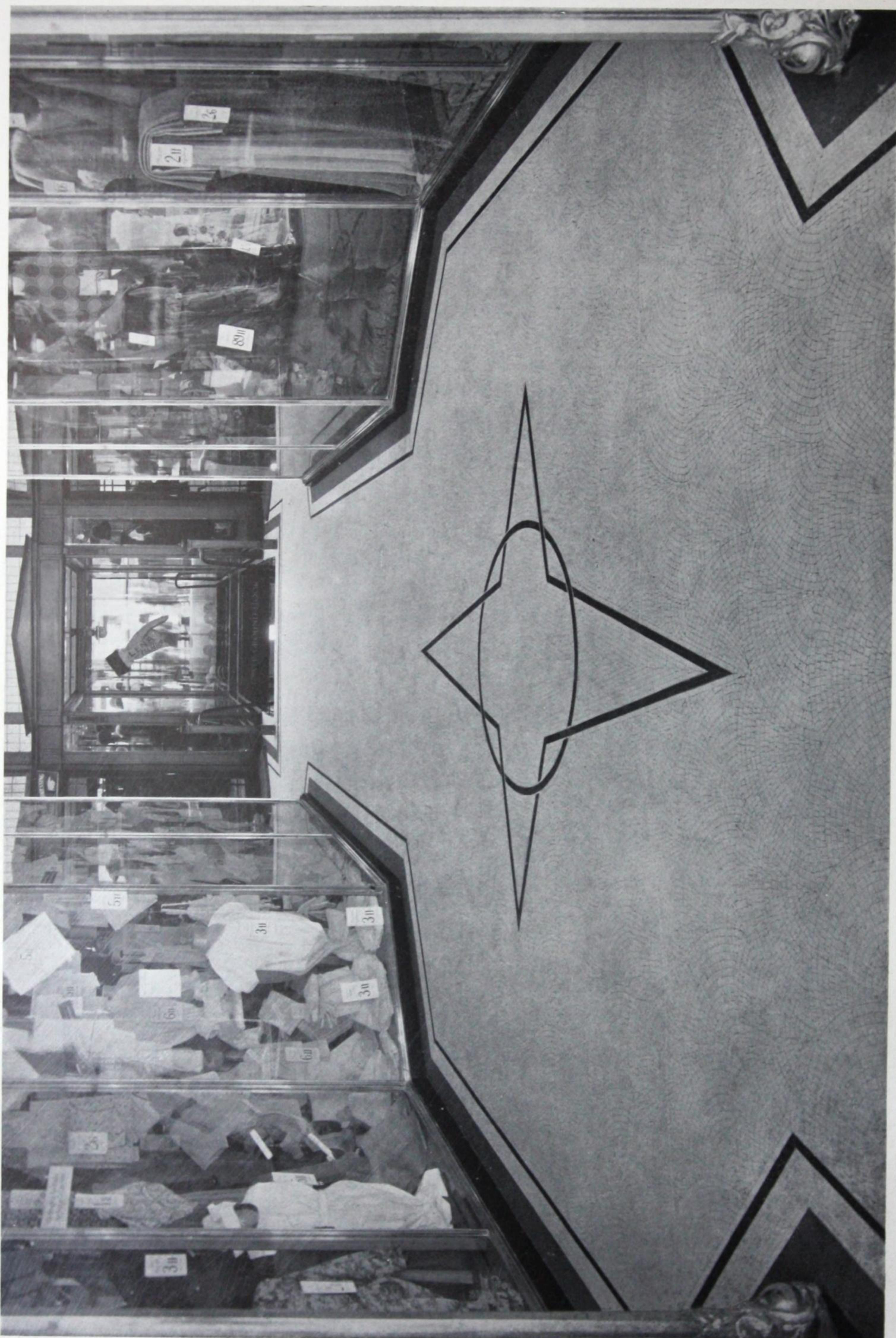
Ceramic Mosaic will stand considerable wear, but it is inclined to become slippery, and it is therefore advisable to introduce a proportion of non-slip material. This Mosaic is equally suitable for pavings and wall surfaces, and can be confidently recommended for external use.



MIDLAND BANK, HOLBORN CIRCUS

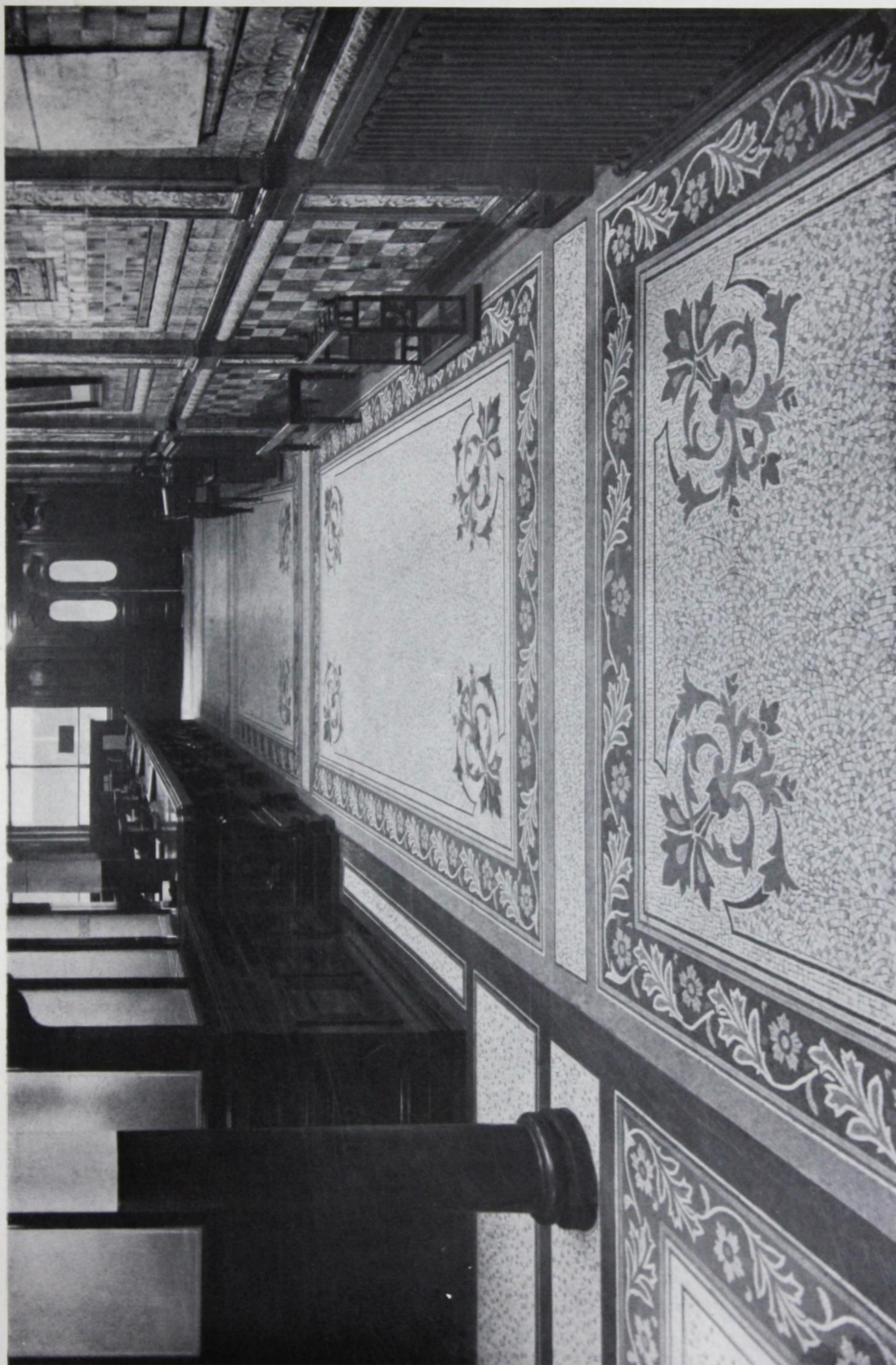
Architects WHINNEY, SON AND AUSTEN HALL, F.R.I.B.A., B.A.

## CERAMIC MOSAIC



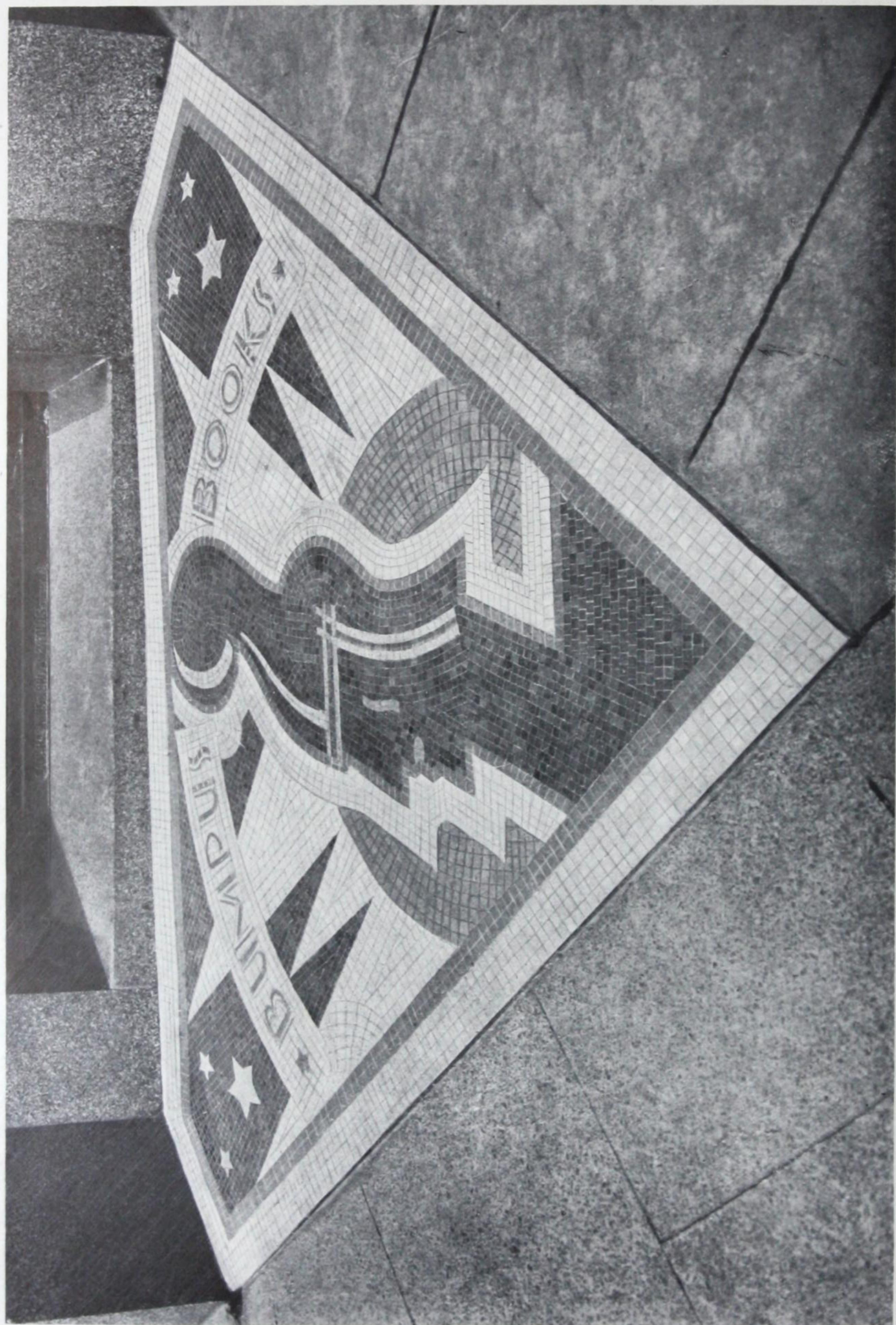
SELBY'S ARCADE  
HOLLOWAY ROAD, LONDON

## CERAMIC MOSAIC



MIDLAND BANK, GRACECHURCH STREET

Architects: WHINNEY, SON AND  
AUSTEN HALL, F.R.I.B.A., B.A



CERAMIC MOSAIC AT  
MESSRS. BUMBUS' BOOKSHOP, OXFORD STREET

Designed by MCKNIGHT KAUFFER, Esq.

## ALUNDUM MOSAIC

This material, which is manufactured in about ten different colours, is of a particularly hard nature, withstanding wear better than any other material used in Mosaic, it also possesses the very desirable quality of presenting a perfectly non-slip surface.

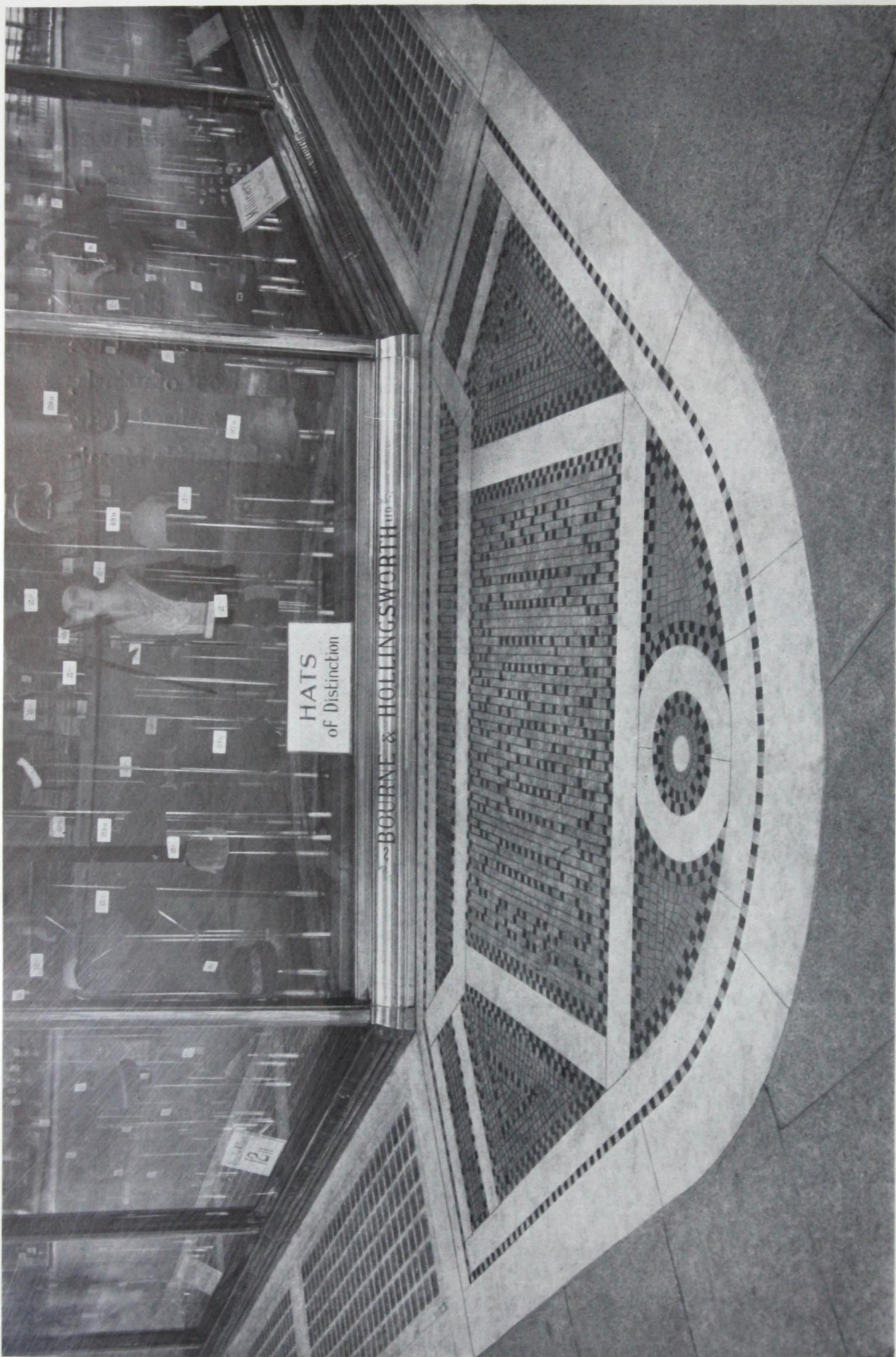
The tesserae are made in sizes of  $\frac{3}{4}$ " and  $1\frac{1}{8}$ " square, and owing to their hardness and consequent difficulty in cutting and shaping the tesserae, it is more suitable for square geometrical patterns or laid plain in lines. Its general use is in the form of insets to steps, landings, thresholds, treads in front of urinals, pathways to swimming baths, and all areas particularly subject to hard wear. Alundum Mosaic may be usefully combined with Roman Cube Marble Mosaic and results in a hard-wearing, non-slip Roman Mosaic Paving.



ALUNDUM MOSAIC TO LIFT LOBBIES  
BOURNE & HOLLINGSWORTH  
OXFORD STREET

Architects: MESSRS. SLATER & MOBERLY, F.F.R.I.B.A.

## ALUNDUM MOSAIC



ALUNDUM MOSAIC  
CORNER OF OXFORD STREET & BERNERS STREET  
BOURNE & HOLLINGSWORTH PREMISES

Architects : MESSRS. SLATER & MOBERLEY, F.F.R.I.B.A.

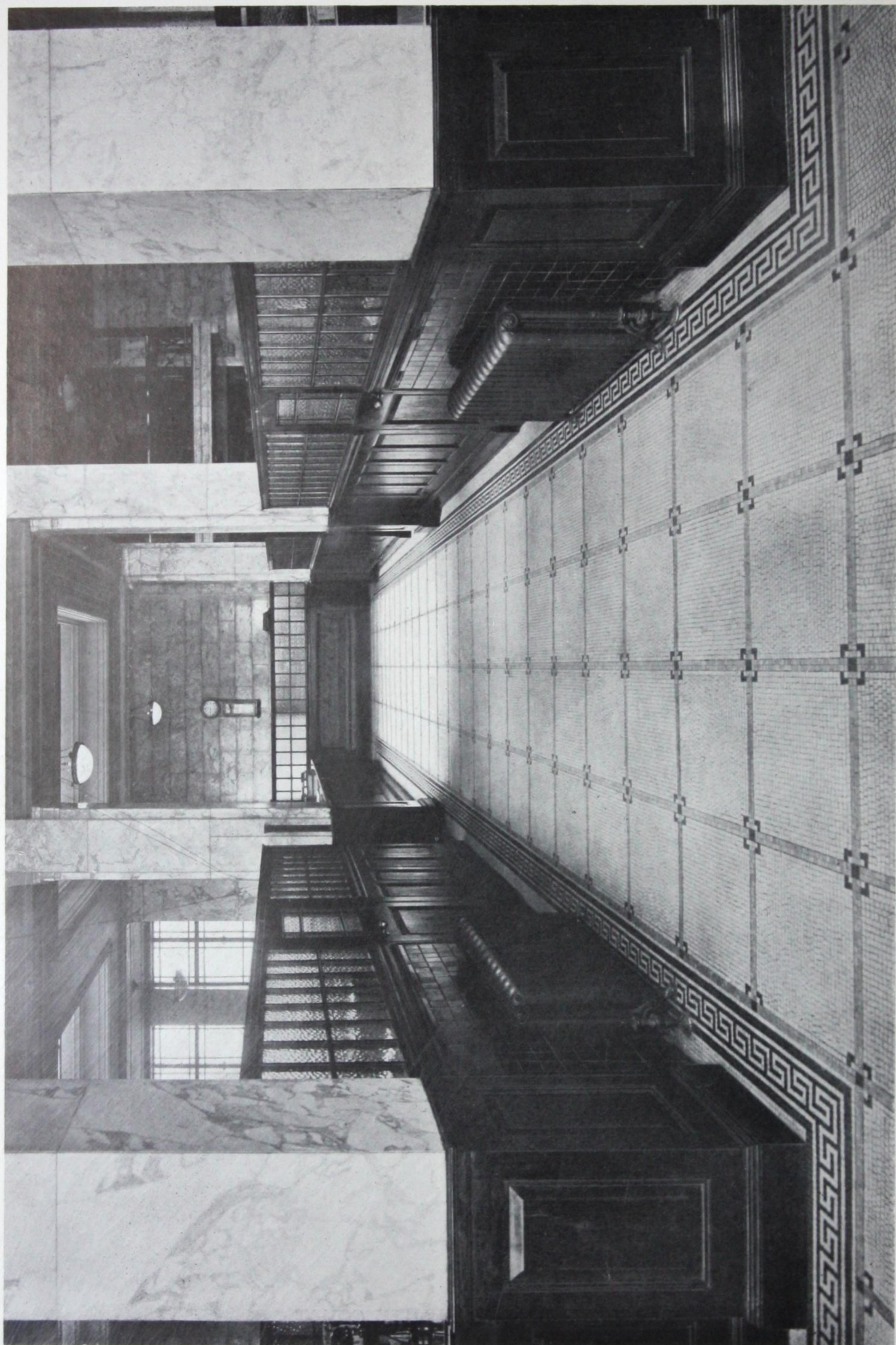
## ROMAN CUBE MOSAIC

The modern form is the development of the original type of Mosaic and consists of marble cubes set in cement. The cubes are formed by sawing marble blocks into thin slabs, usually  $\frac{1}{2}$ " to  $\frac{5}{8}$ " thick, which are in turn placed under the saw and cut into strips, the width of which is in accordance with the size of cubes required ; the strips are then passed under a guillotine and split into cubes, or for special work they may be sawn into cubes, thus getting six sawn faces. The colours are restricted to the natural colours of the marbles used, and only self-coloured marbles are chosen for this purpose, such as Blue, White, Green, Black, Yellow, Red, etc., the variegated marbles are avoided as, owing to the diversity of colours in any single



BARCLAY'S BANK, MELBURY COURT

Architects : TREHEARNE & NORMAN, F.R.I.B.A.

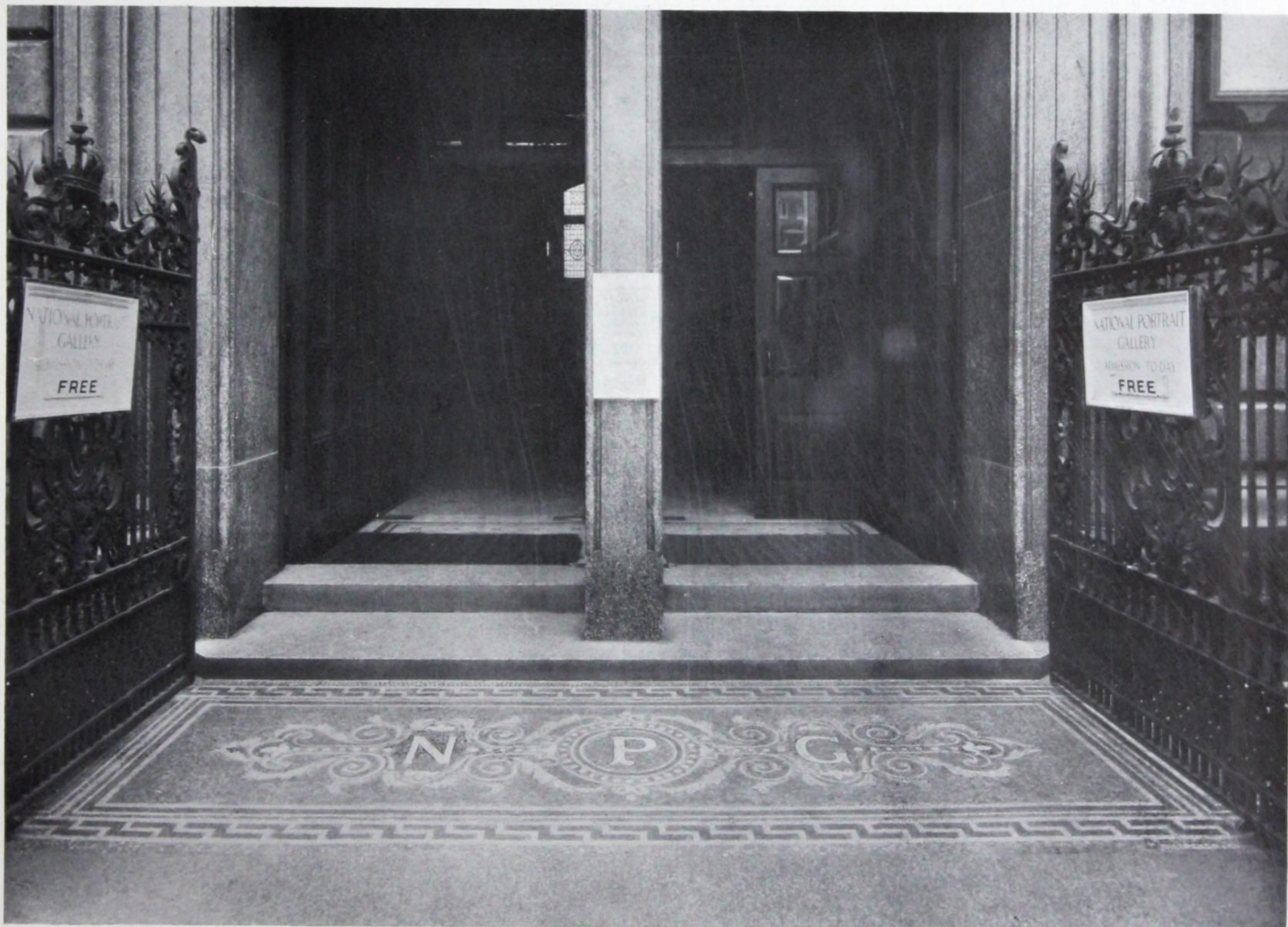


GRESHAM ASSURANCE, FLEET STREET

Architects : MESSRS. WHINNEY &amp; SON, F.R.I.B.A.

## ROMAN CUBE MOSAIC

slab, the result of cubes cut therefrom would not represent the colour or markings of the original slab. The standard size of cube is  $\frac{5}{8}$ " square, but  $\frac{3}{4}$ " and 1" square cubes are also manufactured. Roman Cube Mosaic can be used for pavings, wall surfaces, coves, channels, steps with half-round nosings, etc., circular angles can be formed, but not mouldings. In the case of plain pavings the cubes are usually set in a cement and sand bed *in situ*, but a quicker method and one usually adopted for all the situations mentioned previously, is to lay the cubes on paper and fix in a similar way to that described for Venetian Glass Mosaic, with the exception that after the joints are grouted in the whole surface is ground and polished.



NATIONAL PORTRAIT GALLERY  
LONDON

EXECUTED LAST CENTURY

PHOTO TAKEN 1930

## ROMAN CUBE MOSAIC

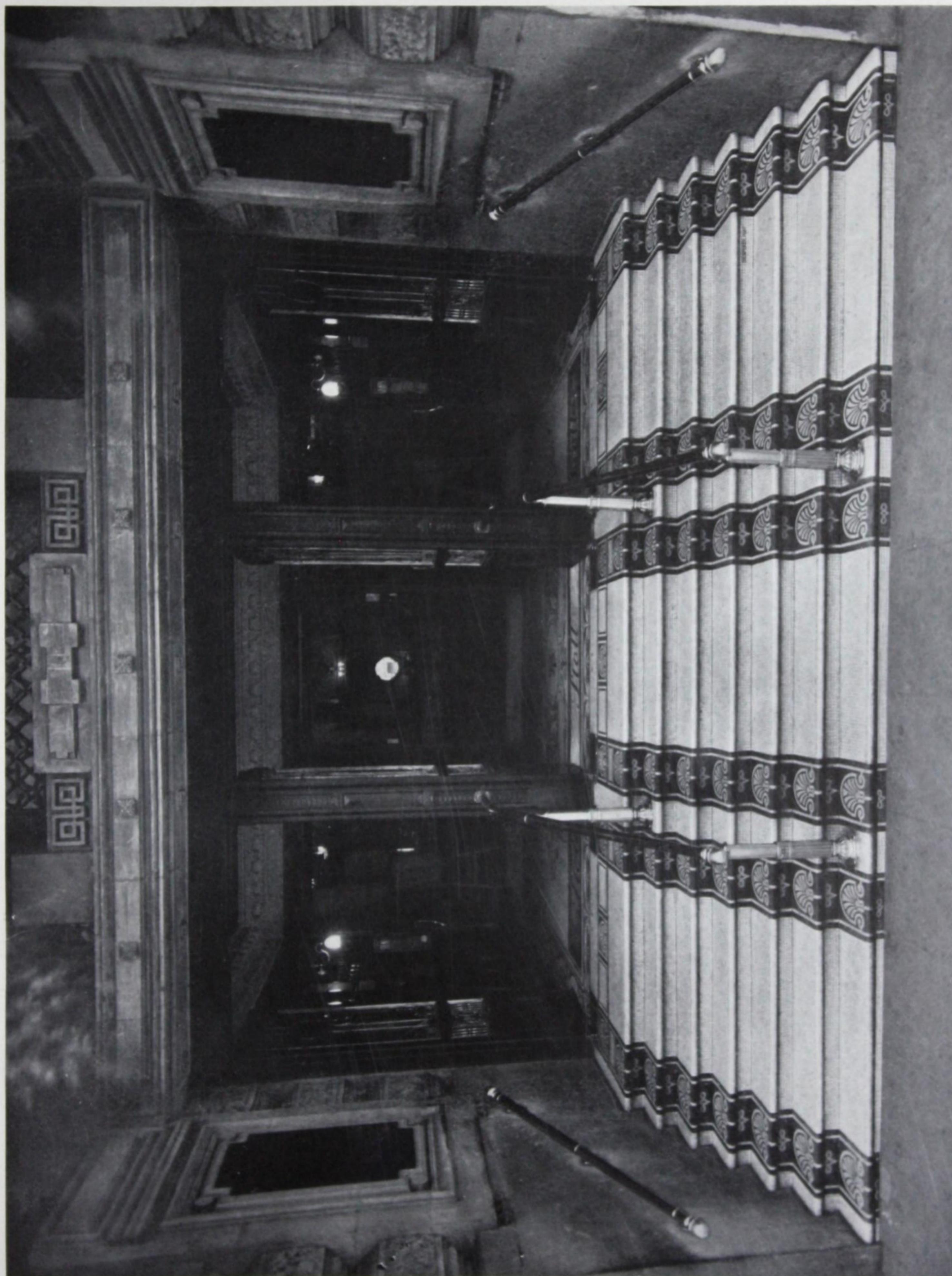


ROMAN MOSAIC PAVING AT N. E. RLY. HOTEL,  
NEWCASTLE-ON-TYNE

EXECUTED LAST CENTURY

PHOTO TAKEN 1930

## ROMAN CUBE MOSAIC



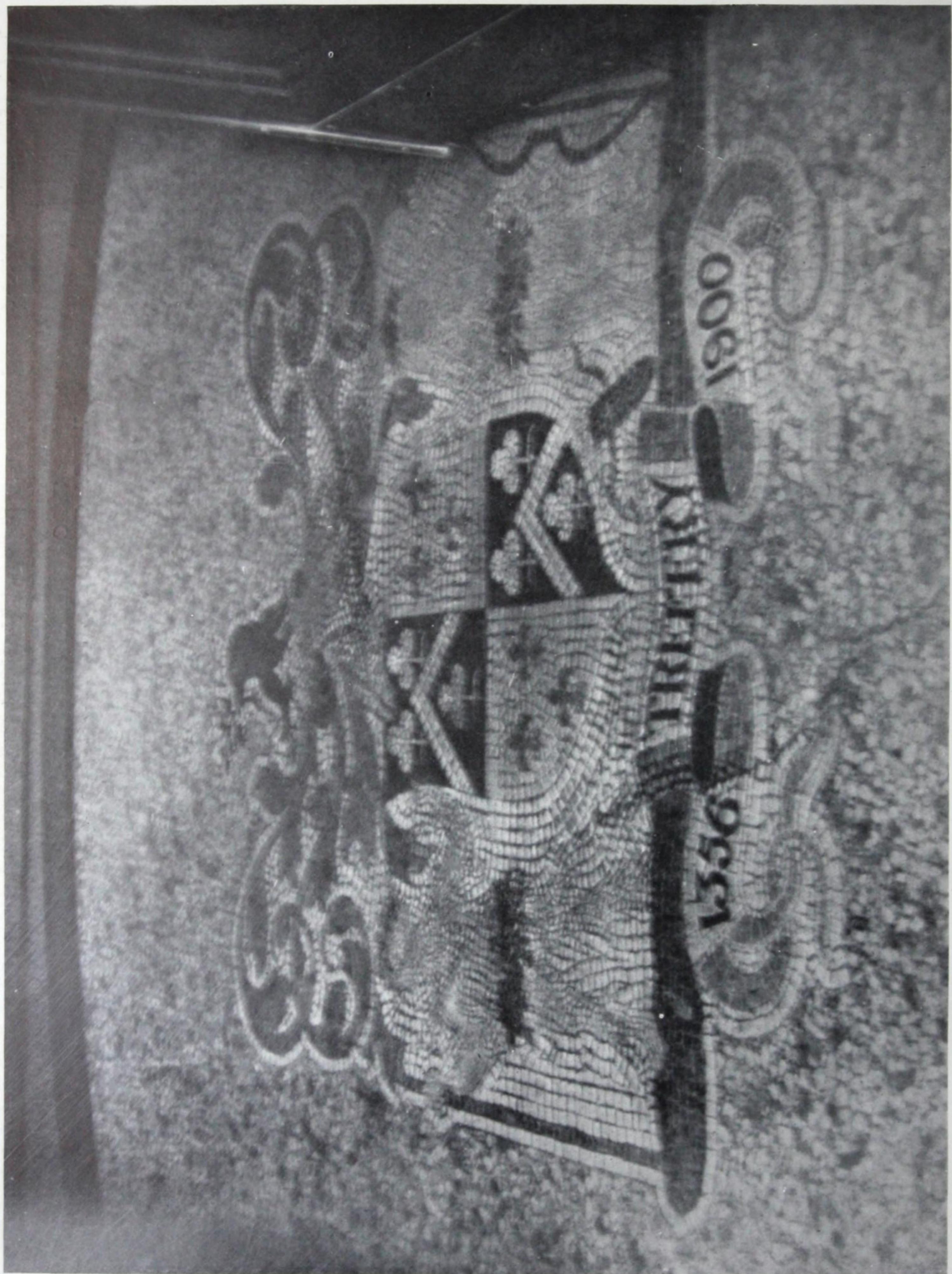
ROMAN MOSAIC STEPS AND FOYER  
LONDON OPERA HOUSE  
KINGSWAY

PHOTO TAKEN 1950

EXECUTED 1910

Architect: BERTIE CREWE, Esq.

## ROMAN CUBE MOSAIC



HEADLAND HOTEL  
NEWQUAY

EXECUTED 1900

PHOTO TAKEN 1950

## ROMAN CUBE MOSAIC



BRIGADE OF GUARDS OFFICERS' MESS

WELLINGTON BARRACKS



GENERAL POST OFFICE, LONDON

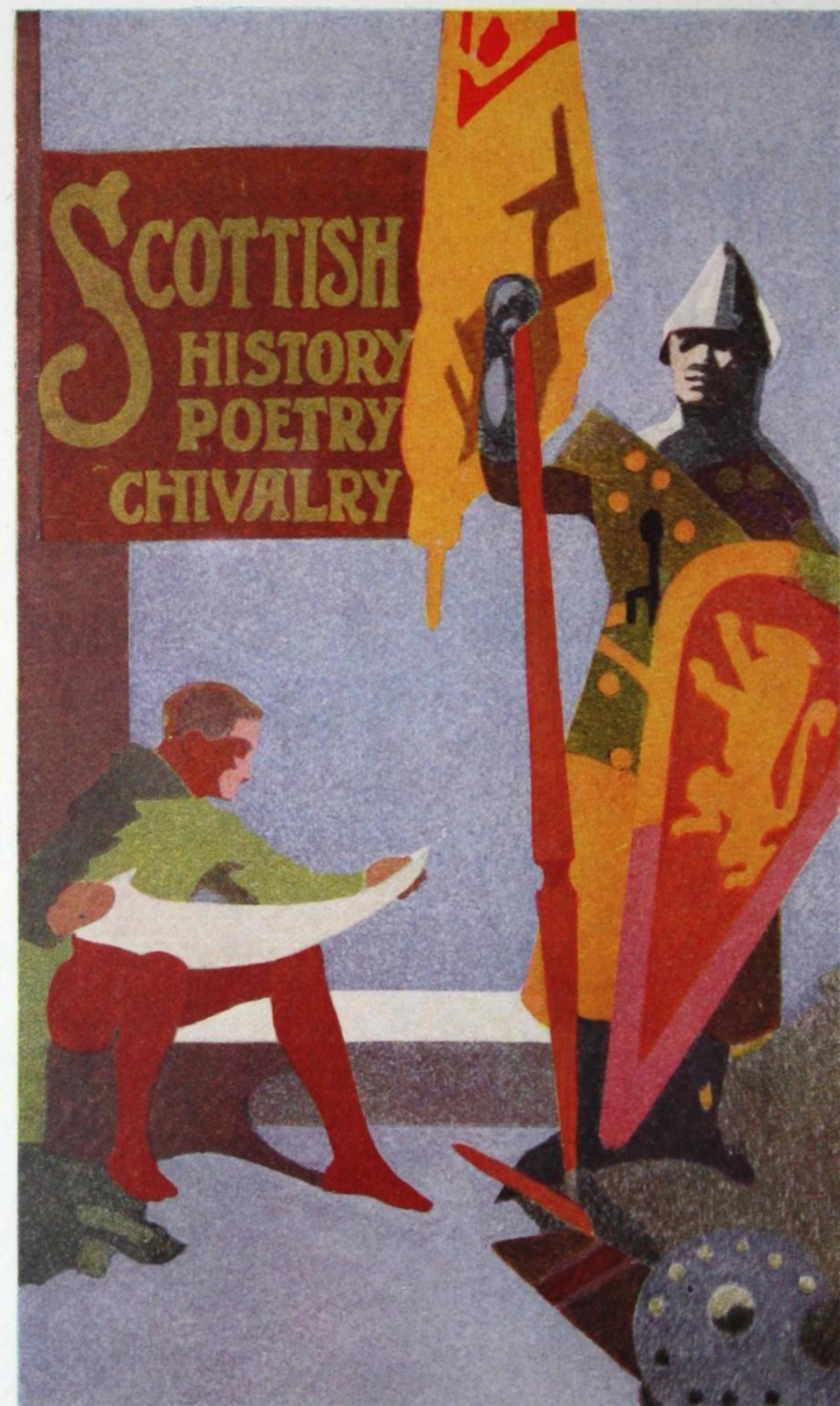
EXECUTED 1905

PHOTO TAKEN 1930

## SMALTINO

SMALTINO PANEL AT  
GLASGOW SHOWROOMS

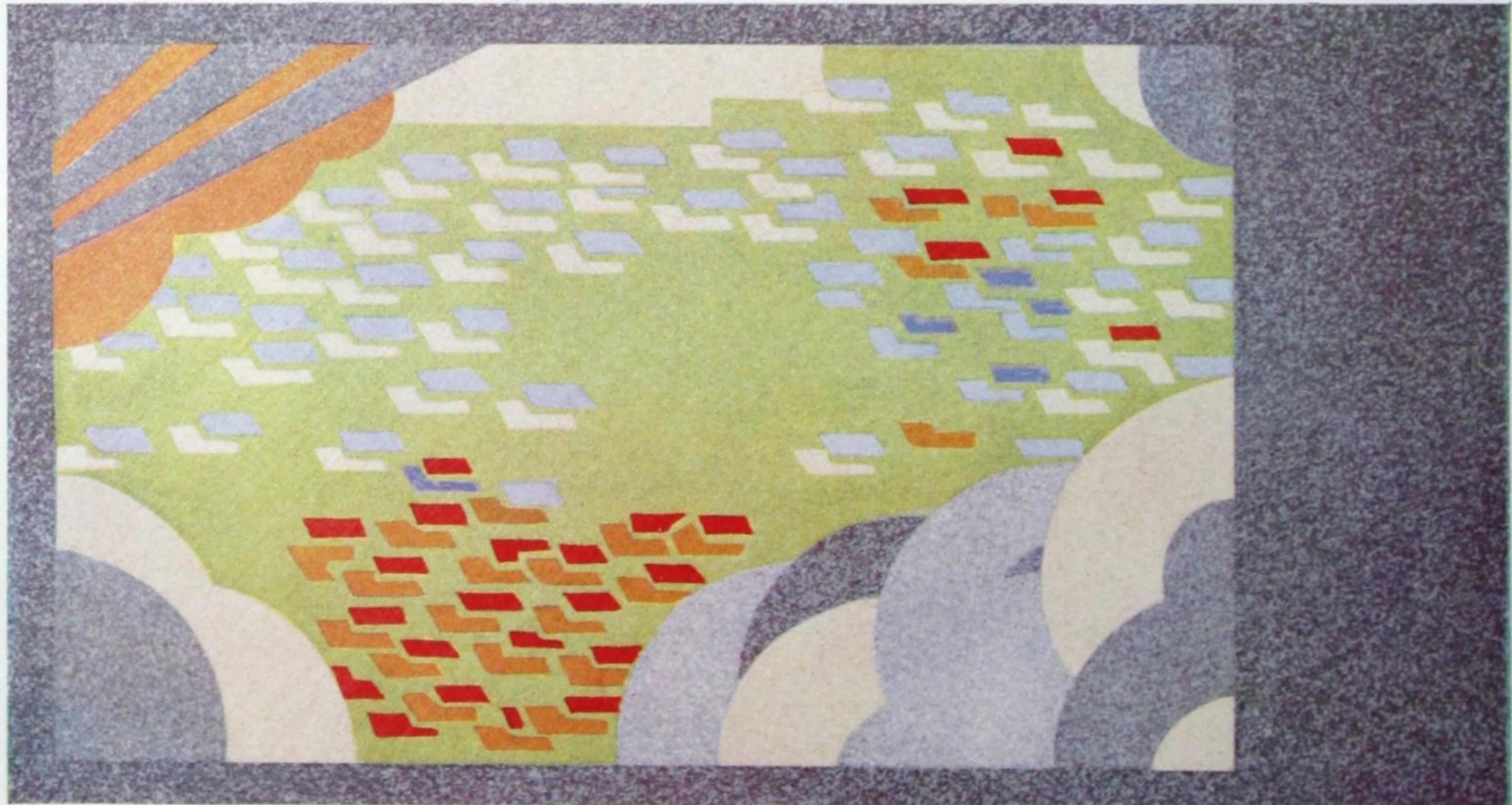
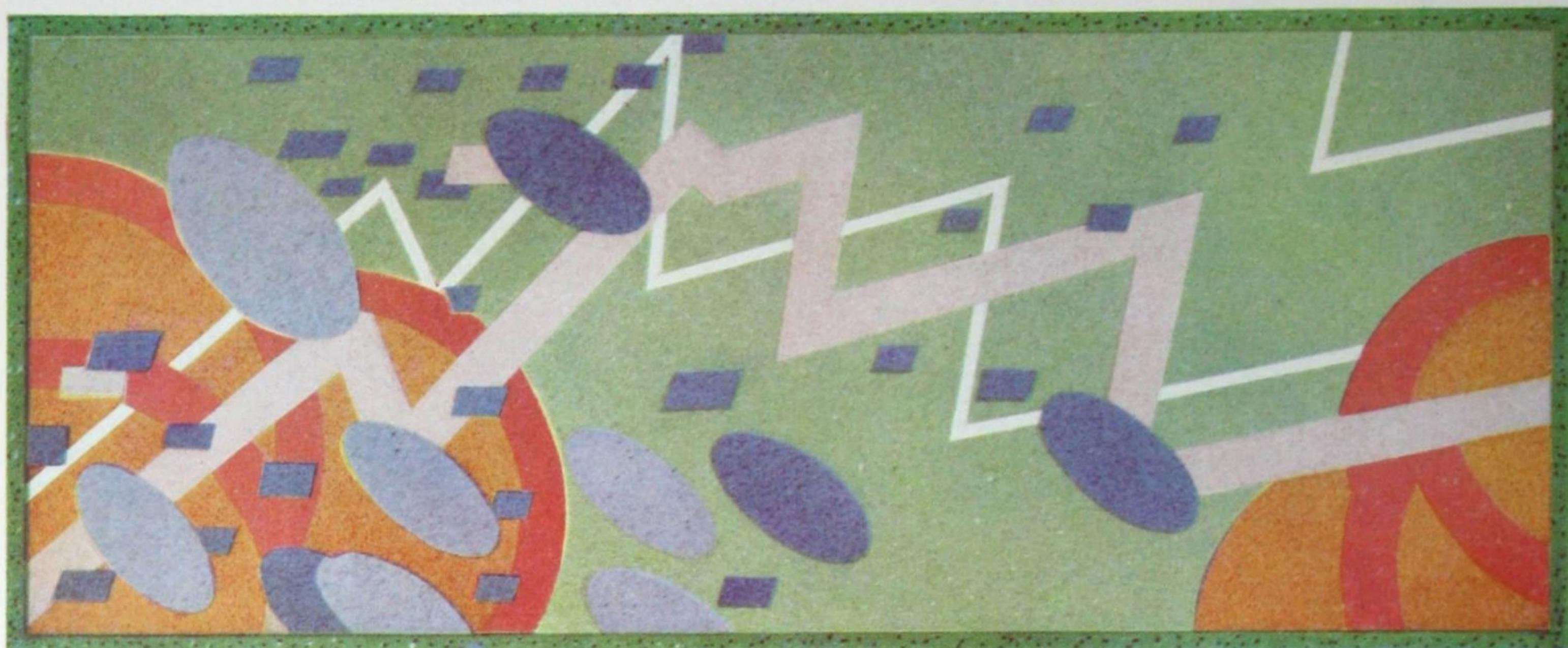
This is the registered name for a new type of decorative material, consisting of crushed coloured enamel or glass as aggregate in a matrix of coloured cement, applied to concrete surfaces by means of a trowel, and left with a textural finish by scrubbing the surface with a wire brush as the cement is setting, or polished to a fine surface when the cement is set hard. Every type of pictorial, geometrical, or floral ornamentation can be executed in this new material, and there is a larger range of colours and tints available than in any other form of Mosaic. This interesting material has passed its experimental stage, and owing to its illimitable scope and adaptability its successful development is assured. It can be tersely described as the Terrazzo form of Venetian Glass Mosaic, being mixed and applied in a similar way to Terrazzo, but having the advantage of an impervious surface, which makes it equally suitable for external as for internal work.



SMALTINO PANEL AT GLASGOW SHOWROOM



SMALTINO PANEL AT BIRMINGHAM SHOWROOMS



SMALTINO PANELS AT BIRMINGHAM SHOWROOMS

## SMALTINO



SMALTINO CENTRE DEVICE AND ORNAMENTAL BORDERS  
BRIGHTON AQUARIUM

Architect: D. EDWARDS, Esq., M.I.C.E., F.S.I.

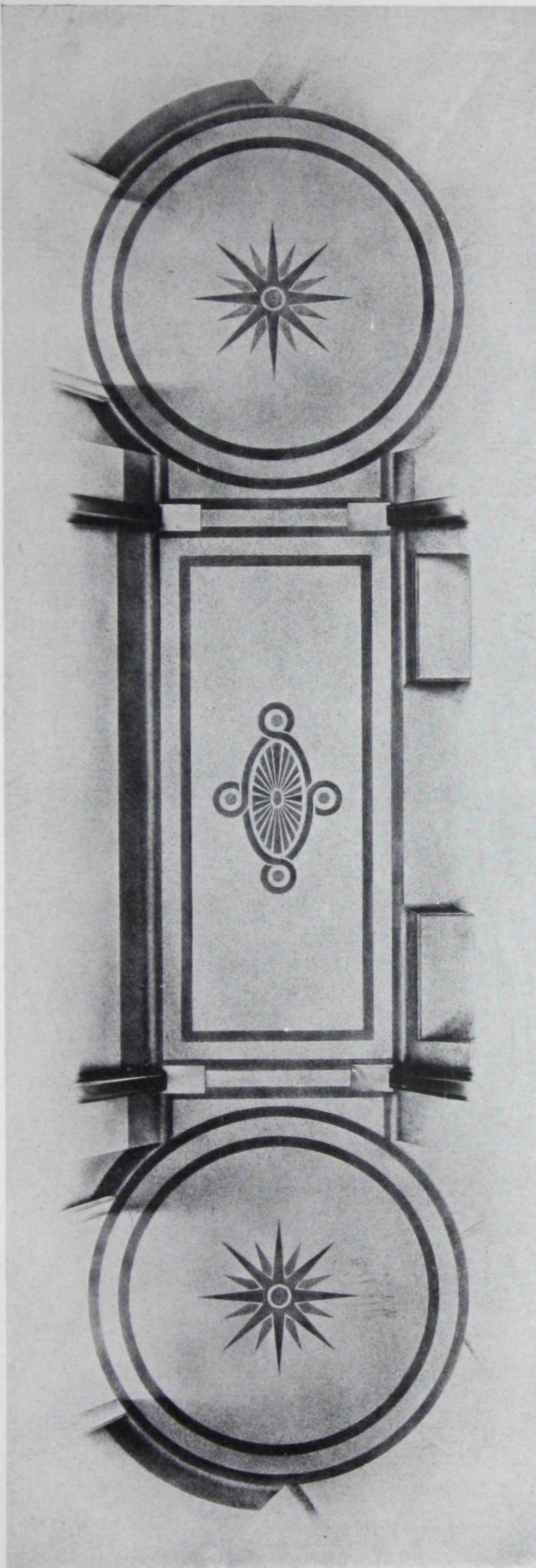


QUEEN'S HALL  
LONDON

EXECUTED 1893

PHOTO TAKEN 1930

## TERRAZZO



STAIRCASE LOBBIES: BOURNE & HOLLINGSWORTH, OXFORD ST., LONDON  
Architects: MESSRS. SLATER & MOBERLEY, F.R.I.B.A

Is a form of concrete consisting of crushed marble aggregate and cement polished to a fine surface. The operations necessary to produce a terrazzo surface are simple, but great skill and long experience is necessary to obtain a satisfactory result.

Various marbles, similar to those used for Roman Cube Mosaic, are crushed and graded into sizes varying from No. 00, which will pass a  $\frac{3}{2}$ " sieve, to No. 3, which passes a  $\frac{3}{4}$ " sieve. These crushings are mixed thoroughly with dry cement, and afterwards with clean water to form a concrete; the compound is then spread on floors, concrete castings, etc., etc., or screeded on to walls and left for 1 to 4 hours, then rolled and trowelled continuously in order to release the air bubbles from the cement, and to work the marble to the face by rejecting all surplus cement which accumulates on the surface; it is then left to set for 2 to 5 days, according to the temperature or humidity of the atmosphere, and the surface is then

## TERRAZZO



SECTIONISED TERRAZZO PAVING TO WARDS  
MIDDLESEX HOSPITAL

Architect: ALNER W. HALL, Esq., F.R.I.B.A.

ground down to a true face and until the maximum proportion of marble crushings is visible. A polishing operation with red sandstone or finer carborundum follows the grinding, which leaves the surface smooth but pitted. The pitting is overcome by re-cementing, leaving for another two days, and finally polishing with blue stone, snake stone, fine carborundum or emery.

Terrazzo being a form of concrete is subject to the same conditions as that material, and when laid in large continuous areas is inclined to develop cracks due to various causes, but methods can and should always be adopted for dealing with cracks resulting from expansion and contraction of the cement. The recommendable methods are either precast members of sufficient thickness and containing enough reinforcement to be considered partly constructional, or sectionising the areas by means of expansion strips; in this latter method it is necessary also to sectionise the floating with the terrazzo into areas not exceeding 5 ft. square. The expansion strips may be of any suitable material, such as teak, waterproof paper, ebonite, brass, etc., etc. Brass being the most recommendable material, and should be at least  $\frac{1}{8}$ " thick to ensure rigidity and consequently perfectly straight lines in the sectionisation. Contrary to the signification of the term "expansion strip," the function of the strip is not essentially to take up expansion in the cement or to allow for contraction, but rather to separate the expanding and contracting areas into small and



TERRAZZO STAIRCASE WITH TERRAZZO ALUNDUM NON-SLIP INSERTS  
SELFRIDGES, LONDON

Architects : MESSRS. GRAHAM ANDERSON  
PROBST & WHITE

convenient dimensions, so that the thrust exerted by the expansion in the first place is localised into a comparatively small area.

Cracks occur in cement work due to other causes, such as slight settlements, expansion and contraction of constructional steelwork, excessive heat, application of heat or frost before cement work has set, and excessive vibration; but it is not presumed that the above methods can efficiently deal with such causes, which are beyond control, but careful designing to ensure that joints occur immediately over steelwork, and the exercise of care in applying heat or protecting from frost, will greatly minimise the possibility of cracking. Cracks due to excessive vibration can be avoided by spreading a sand pad 1" thick direct on the concrete, and a strong floating of granolithic laid on the sand to receive the terrazzo; the total thickness of this method is  $2\frac{5}{8}$ ", and the efficiency of the system is due to the sand taking up the vibration from the floor construction.

The modern forms of terrazzo are so varied, as will be seen from the foregoing photographs, that a mass description would not be so helpful as the individual explanations accompanying the photographs specifically describing the particular forms illustrated.

One of the many advantages of terrazzo is the possibility of introducing colours, as although the marbles are restricted to their



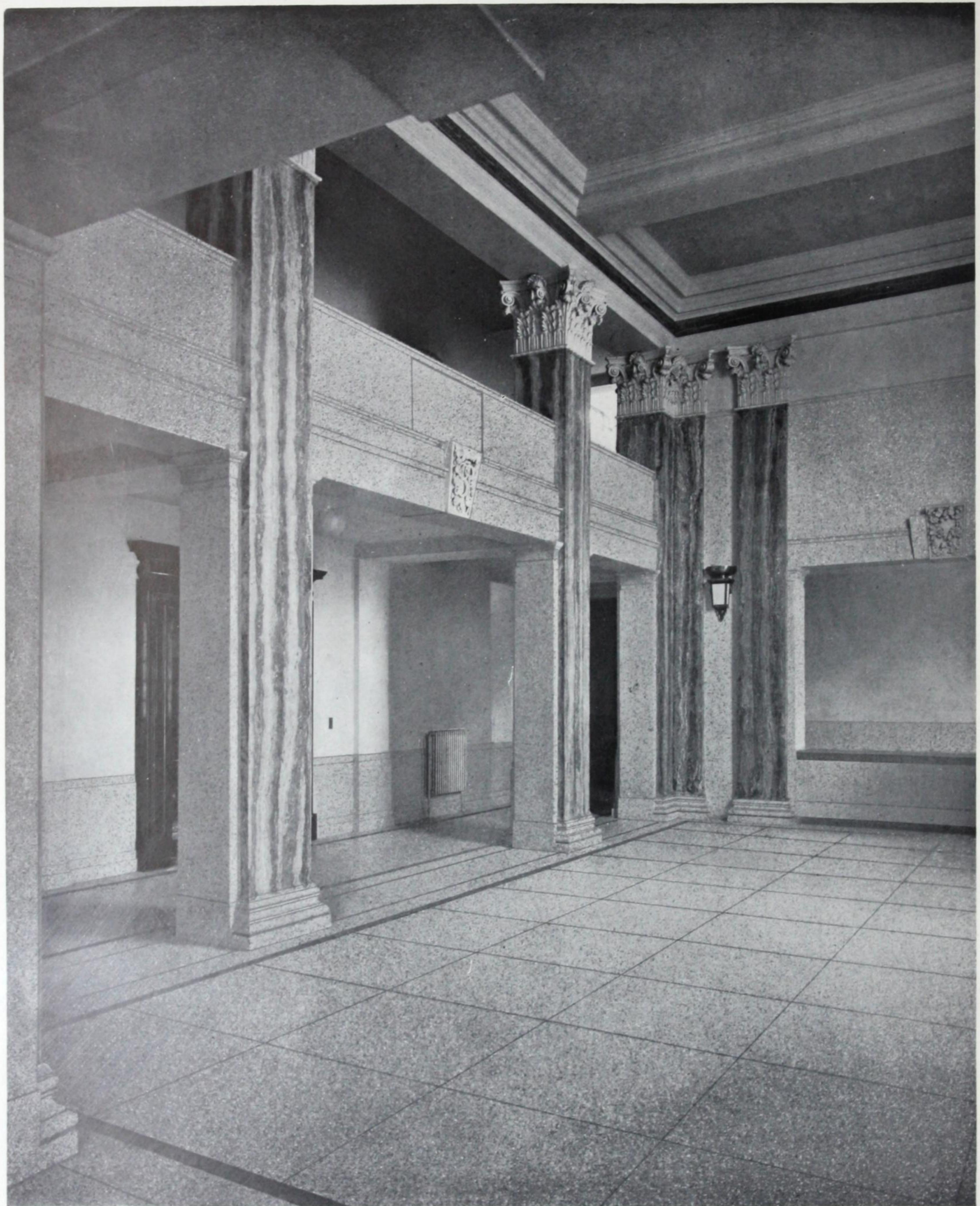
TERRAZZO COVERING TO WALLS, PILASTERS, NICHE, STEPS, PYLONS, BEAM,  
BASES AND CAPS, AND DADOES  
TERRAZZO SECTIONISED PAVING

BOROUGH POLYTECHNIC

Architect: W. COURTNEY LE MAITRE, Esq., F.R.I.B.A.

natural tones, the cement forming the background can be coloured to many different shades, but great care must be exercised both in the mixing and the choice and quality of colour used. Red and yellow pigments of good quality are strong staining and practically fadeless. Black pigment, even of the best quality, is not sufficiently strong to produce a dead black when mixed with cement. Blue pigment is not so consistent as red or yellow, but good results are obtained if the highest quality be used. Green colour is the most uncertain of all the dyes used for colouring cement, and it is difficult to obtain a deep green pigment which will be fadeless. The best green colour is a light shade, and if used sparingly—resulting in a light green effect—it may be recommended.

Some knowledge of the grading of terrazzo is desirable to avoid presenting insuperable difficulties to the manufacturer. For floor surfaces Nos. 3, 2 and 1 only should be used. No. 1 size grain should be used for steps and some types of precast work, No. 0 size for wall surfaces, steps, and all types of precast work, mouldings, coves, borders to floors, and in ornamental work. The use of No. 00 size, or any other grading smaller than No. 0, should be restricted to special cases, such as small portions of ornaments or areas not exceeding 6" square, as it has been proved from experience that cement (especially white cement), in combination with such small grains, has a liability to craze which is not apparent with the use of larger grains.



TERRAZZO COVERINGS TO DADO, PILASTERS, TOP, FRONT & SOFFIT OF GALLERY

BALUSTRADE WALLS

MOULDED TERRAZZO BASES AND CAPS

SECTIONISED TERRAZZO PAVING

BOROUGH POLYTECHNIC

Architect: W. COURTNEY LE MAITRE, Esq., F.R.I.B.A.

## TERRAZZO

Terrazzo is invariably laid on a cement and sand screed, although a sounder job would result if the terrazzo were applied direct to concrete, but as the special provisions necessary to bring concrete to a true level and even surface are so seldom adopted, and as such a surface is essential for terrazzo, it is found a safer practice to include screeding.

The necessity for a perfectly true and even base for terrazzo is in order to insure that the maximum of marble grains show on the surface, as in the case of an uneven surface the larger marble grains sink into the depression and the continual rolling or trowelling process results in the finer grains being brought to the top and the larger grains remaining underneath.

The usual thicknesses of terrazzo measured from top of floating coat to finished surface is as follows:

Floor	-	-	$\frac{5}{8}$ "
Walls	-	-	$\frac{1}{4}$ "
Steps, Treads	-	-	$\frac{5}{8}$ "
„ Risers	-	-	$\frac{3}{8}$ "
Coves	-	-	$\frac{1}{4}$ " on vertical, shaped to $\frac{5}{8}$ " on flat.

The recommendable thickness of screed for all types of terrazzo is  $\frac{3}{4}$ ".

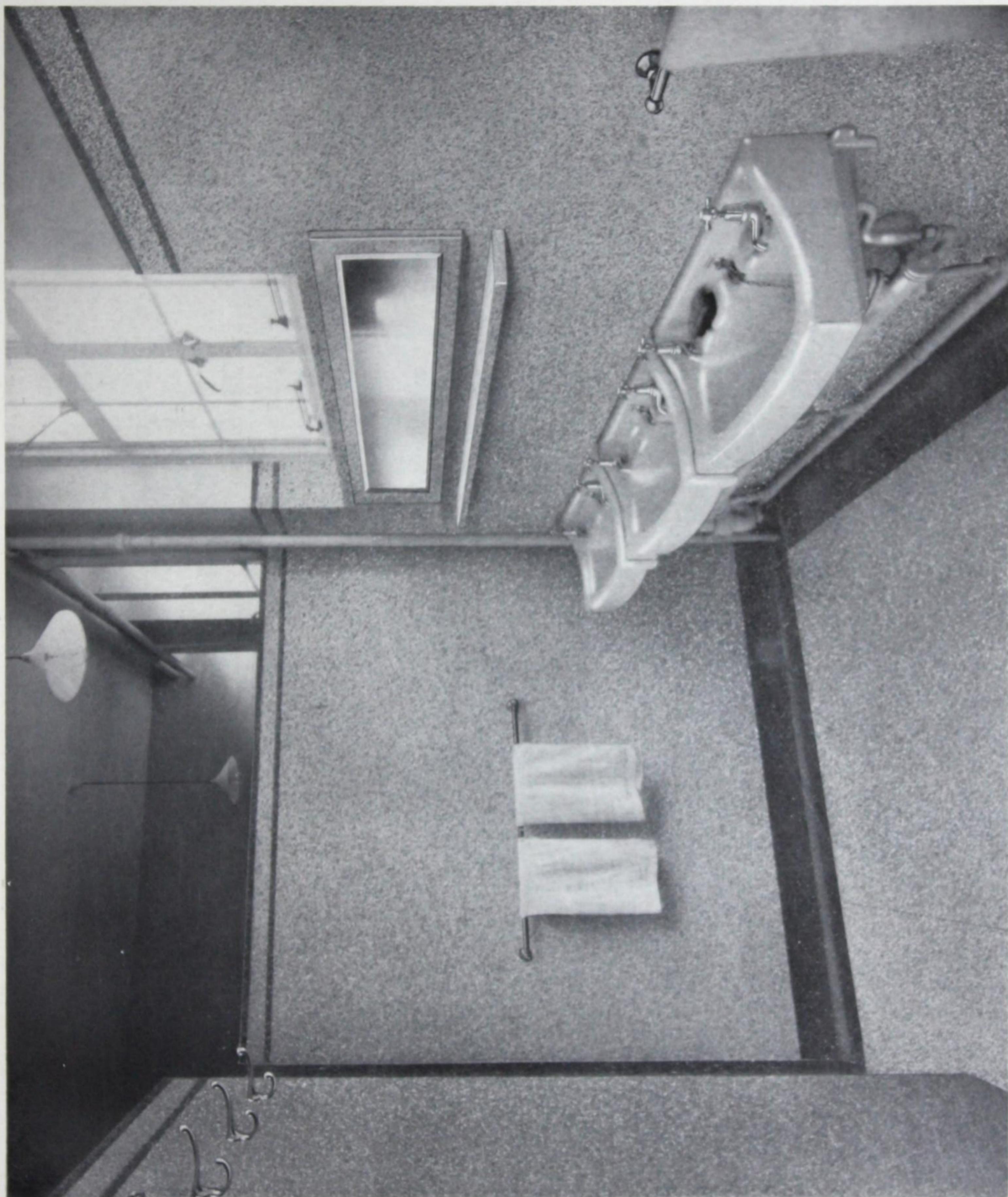


TERRAZZO STEPS, NEWEL WALL, MOULDED BALUSTRADE,  
NEWEL CAPS & MOULDED HALF CAPS,  
TERRAZZO TILE PAVING

COUNTY OFFICES, AYLESBURY

Architect: C. H. RILEY, F.R.I.B.A.

## TERRAZZO



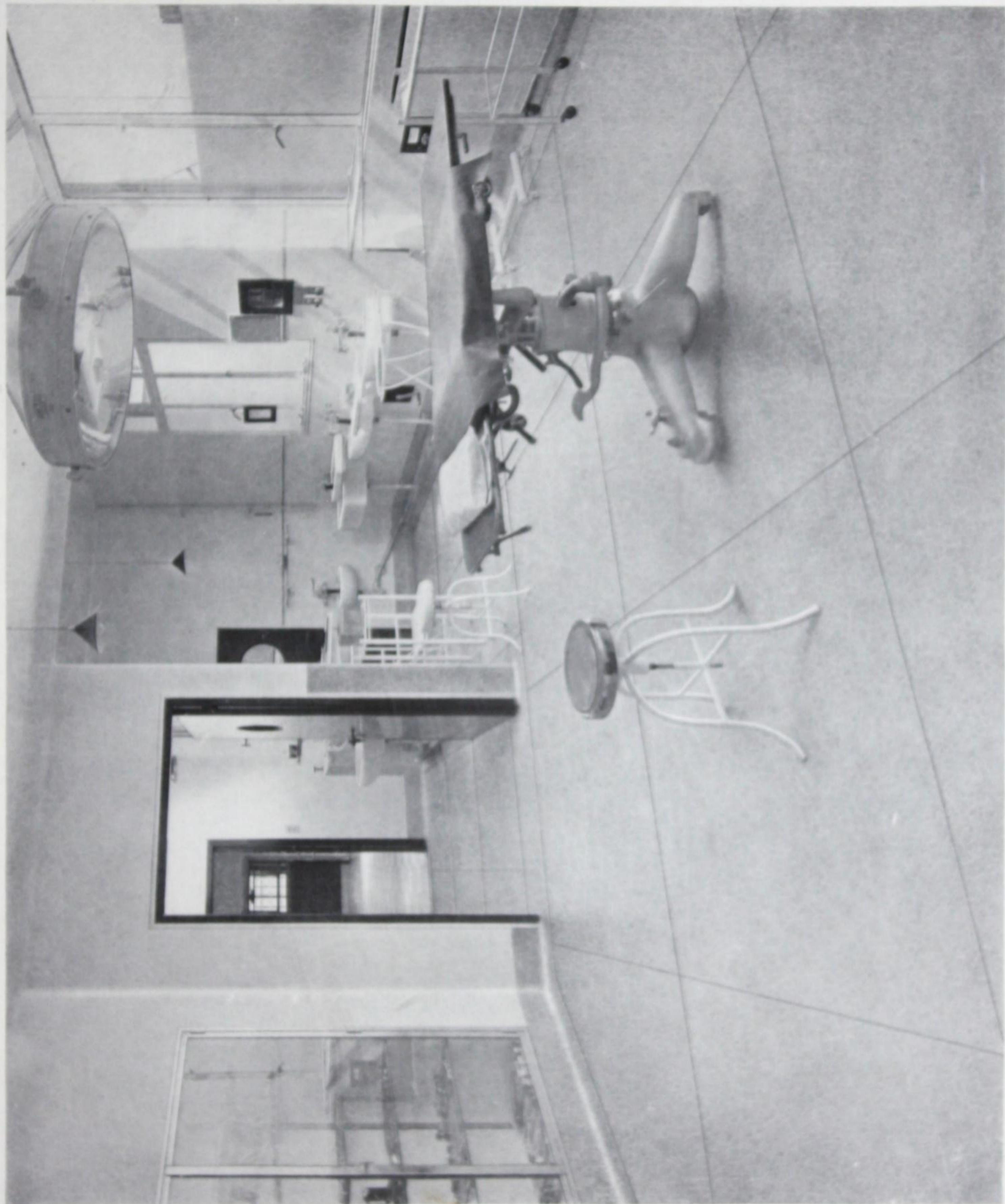
SECTIONISED TERRAZZO PAVING  
TERRAZZO WALL LININGS — COVES — PARTITIONS. MIRROR FRAME & SHELF  
COUNTY OFFICES, AYLESBURY  
Architect : C. H. RILEY, Esq., F.R.I.B.A.



TERRAZZO STEPS, MOULDDED CURBS & STRINGS  
BOURNEMOUTH PAVILION

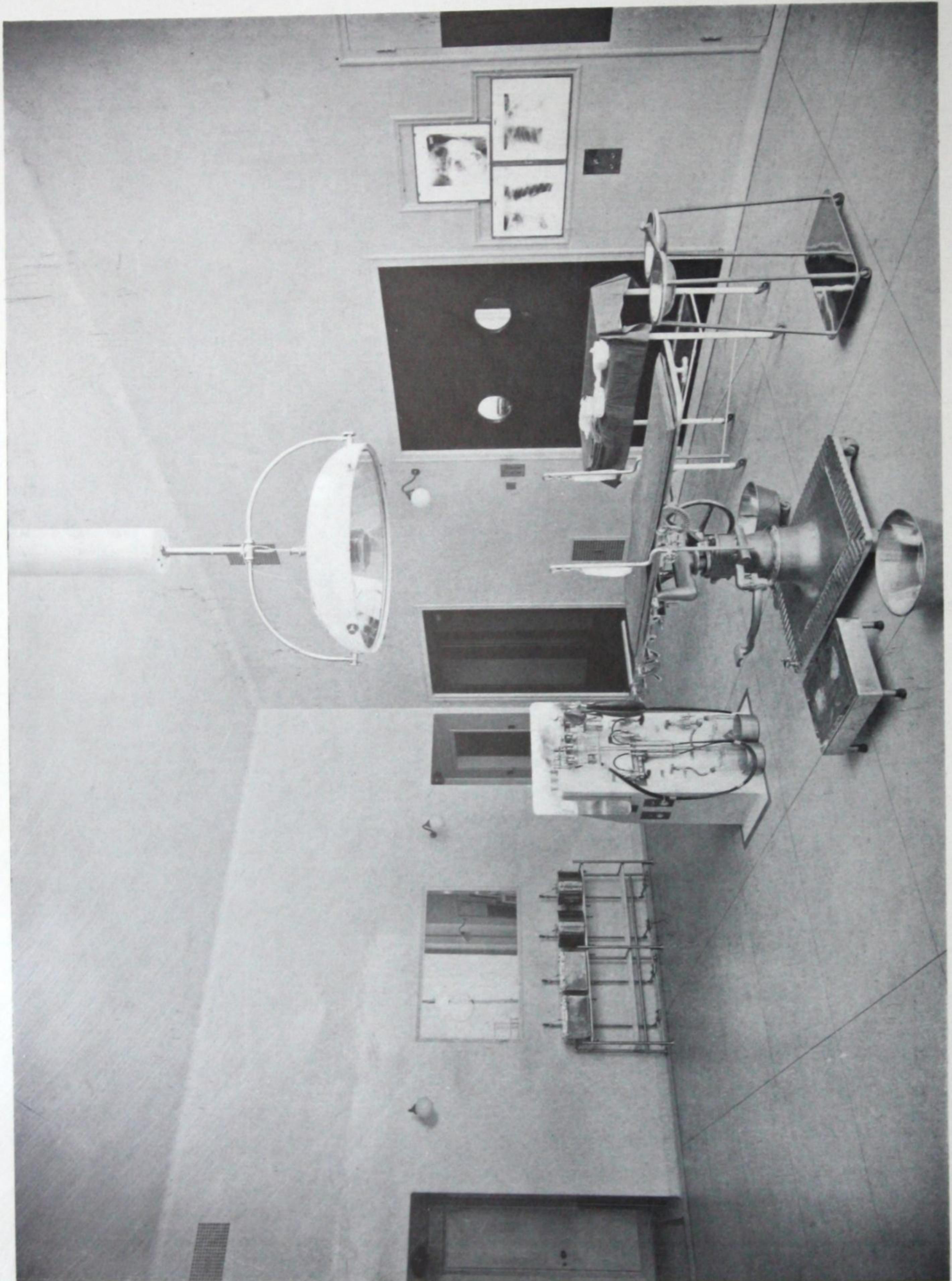
Architects : MESSRS. HOME & KNIGHT, A.A.R.I.B.A.

## TERRAZZO



SECTIONED TERRAZZO PAVING  
OPERATING THEATRE, MILLER GENERAL HOSPITAL, GREENWICH

Architects : MESSRS. WM. A. PITE, SON AND  
FAIRWEATHER, F.F.R.I.B.A.



SECTIONISED TERRAZZO PAVING  
OPERATING THEATRE, ST. BART'S HOSPITAL, LONDON

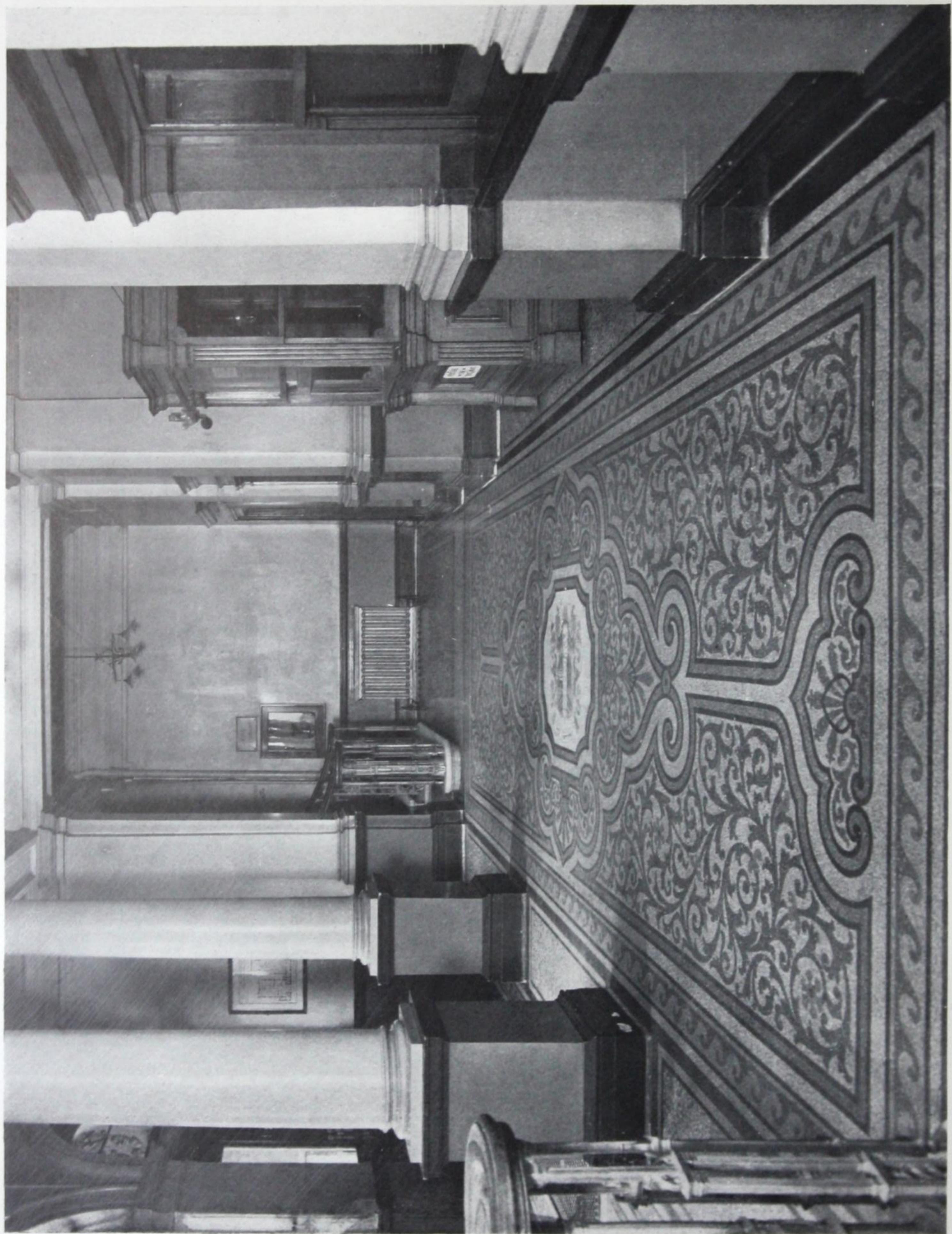
Architects : MESSRS. LANCHESTER AND LODGE, FF.R.I.B.A., M.T.P.I., F.S.I.

## TERRAZZO



SECTIONISED TERRAZZO PAVING  
WITH BRASS DIVIDERS  
WINTER GARDEN, BLACKPOOL

Architect: J. C. DERHAM, Esq.

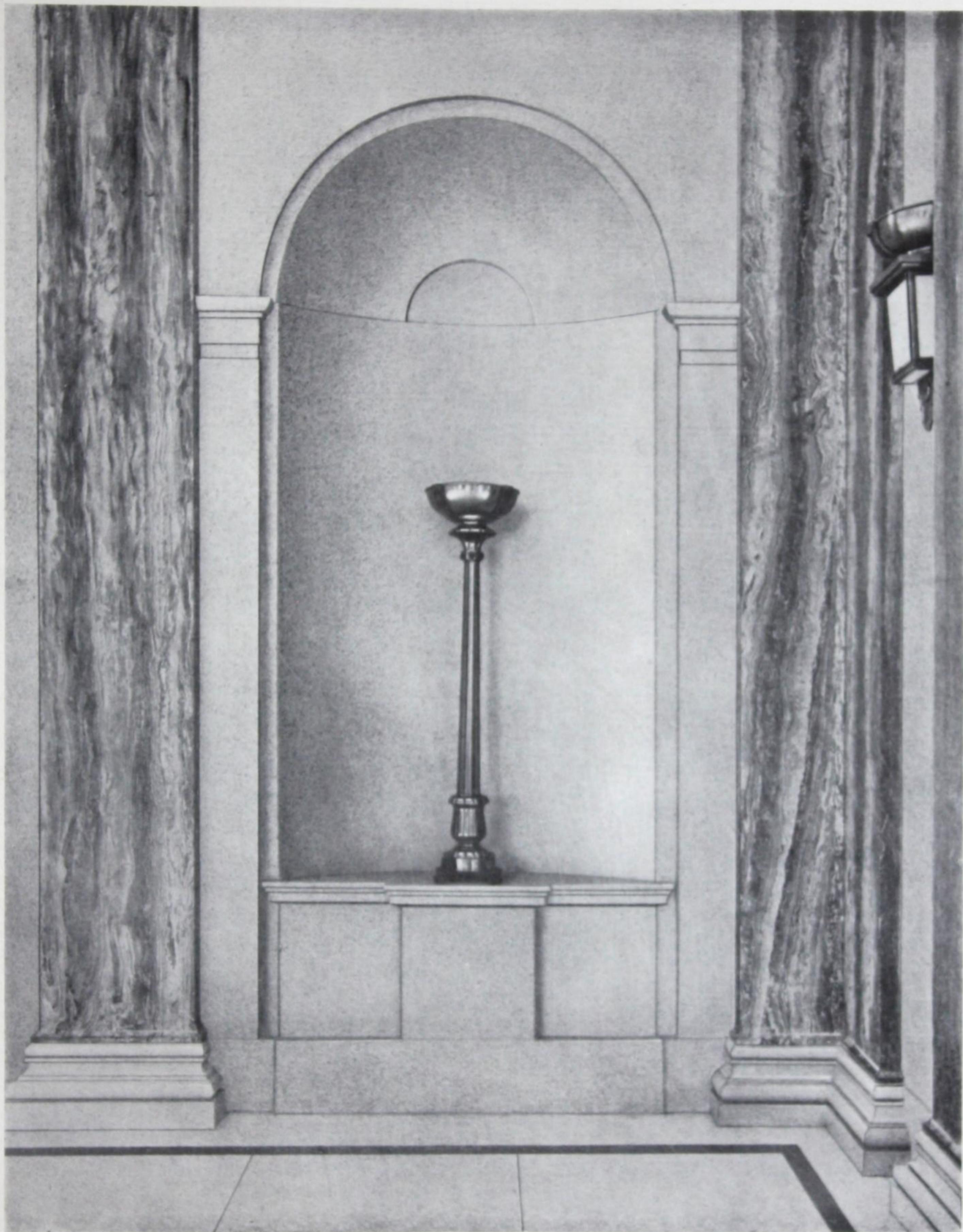


WEST HAM MUNICIPAL OFFICES

EXECUTED LAST CENTURY

PHOTO TAKEN 1930

## TERRAZZO



TERRAZZO WALLS, NICHE, SKIRTING  
MOULDED CAPS, BASES AND SHELF EDGE

BOROUGH POLYTECHNIC

Architect: W. COURTNEY LE MAITRE, Esq., F.R.I.B.A.

## NON-SLIP TERRAZZO

Is the term used to describe ordinary forms of Terrazzo in which is incorporated some non-slip material, such as lead or rubber insets, in the form of pattering or Carborundum grain, or Alundum aggregate mixed in with the marble chippings; the latter form is the more usual as having the advantage of colour and size approximating that of the marble chippings. The Carborundum grain, although giving a perfectly non-slip surface, is inclined to be dragged out of the surface during the polishing operation.

Ordinary terrazzo if properly cleaned and treated will not wear slippery, but in spite of this fact there are conditions where a non-slip terrazzo is desirable, such as floors of kitchens and serveries, or where there is the possibility of grease deposits; also in floor areas which are laid to a distinct fall, on the treads of steps, and on landings where an inset of definite pattern is not required.

Where appearance is of primary consideration it is advisable to select a dark-coloured non-slip terrazzo, as the rough surface of the non-slip aggregate is inclined to pick up the dirt, and the spotted effect which would result if a white or light non-slip terrazzo is used would be camouflaged in the case of a dark-coloured terrazzo.

## PRECAST TERRAZZO



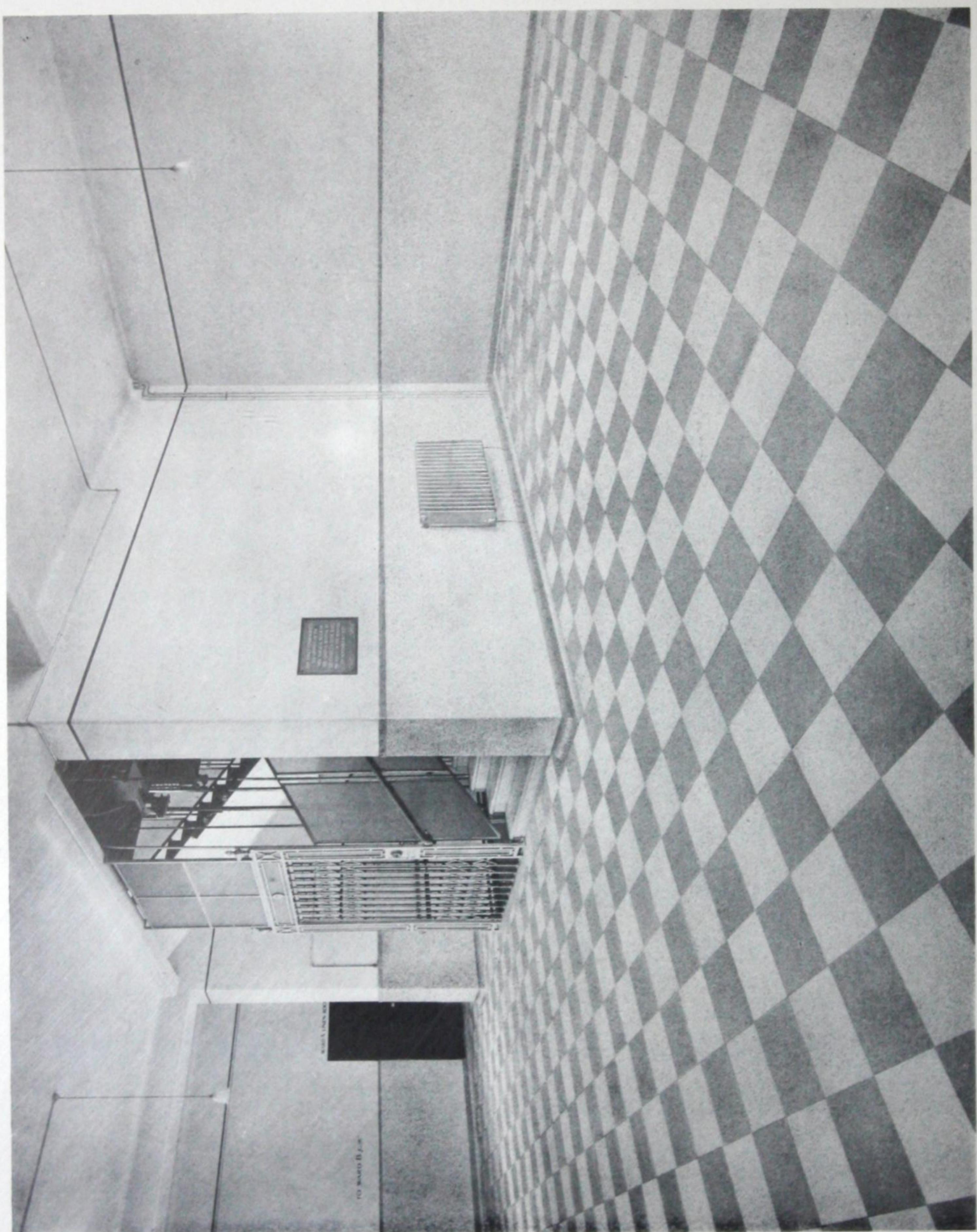
PRECAST TERRAZZO STEPS & WINDOWS

WESTMINSTER BANK  
ST. MARTIN'S-LE-GRAND

Architects: MESSRS. GUNTON & GUNTON, F.F.R.I.B.A.

The success of Terrazzo, like all other materials, is its adaptability to modern requirements. The manufacture of precast Terrazzo units is of comparatively recent date and has many advantages over the older method of executing the work *in situ*. Speed of erection is a most important factor; there are many instances where it is more economical, and it is usually possible to secure a more satisfactory result through the superior conditions under which the work is executed. The workshops where this type of Terrazzo is manu-

## PRECAST TERRAZZO



PRECAST TERRAZZO TILE PAVING  
TERRAZZO DADOES AND COVES *IN SITU*  
QUEEN'S HOSPITAL, BIRMINGHAM  
Architect: S. M. COOKE, Esq., F.R.I.B.A.

factured are equipped with all the devices necessary for easy and economical working and handling, and with more exacting control than is possible on a building contract. The process of manufacturing precast Terrazzo comprises the formation of a reinforced fine concrete base of the desired shape faced on exposed faces with Terrazzo. There is practically no limit to the type or shape of work which may be successfully executed in this form of manufacture, some of the more usual being:—

- Precast Terrazzo Steps
- Partitions
- Door Posts and Heads, Double and Single Rebated
- Floor Tiles
- Floor Slabs (any convenient size or shape)
- Shop Front
- Facias
- External Facings to buildings
- Table Tops
- Wall Slabs
- Scum Troughs
- Balconies
- Lamp Standards
- Balustrades and Handrails
- Ceiling Slabs
- Building Stones for Arches
- Stair Risers and Treads
- Covings and Mouldings
- Doors (framed in bronze metal)
- Channels
- Columns and Pilasters
- Caps and Bases



SECTIONISED TERRAZZO PAVING      TERRAZZO WALL LININGS *IN SITU*  
PRECAST TERRAZZO PARTITIONS, CEILINGS, DOORPOSTS, SCREENS, CAPPINGS  
ROYAL LONDON HOUSE, FINSBURY SQUARE

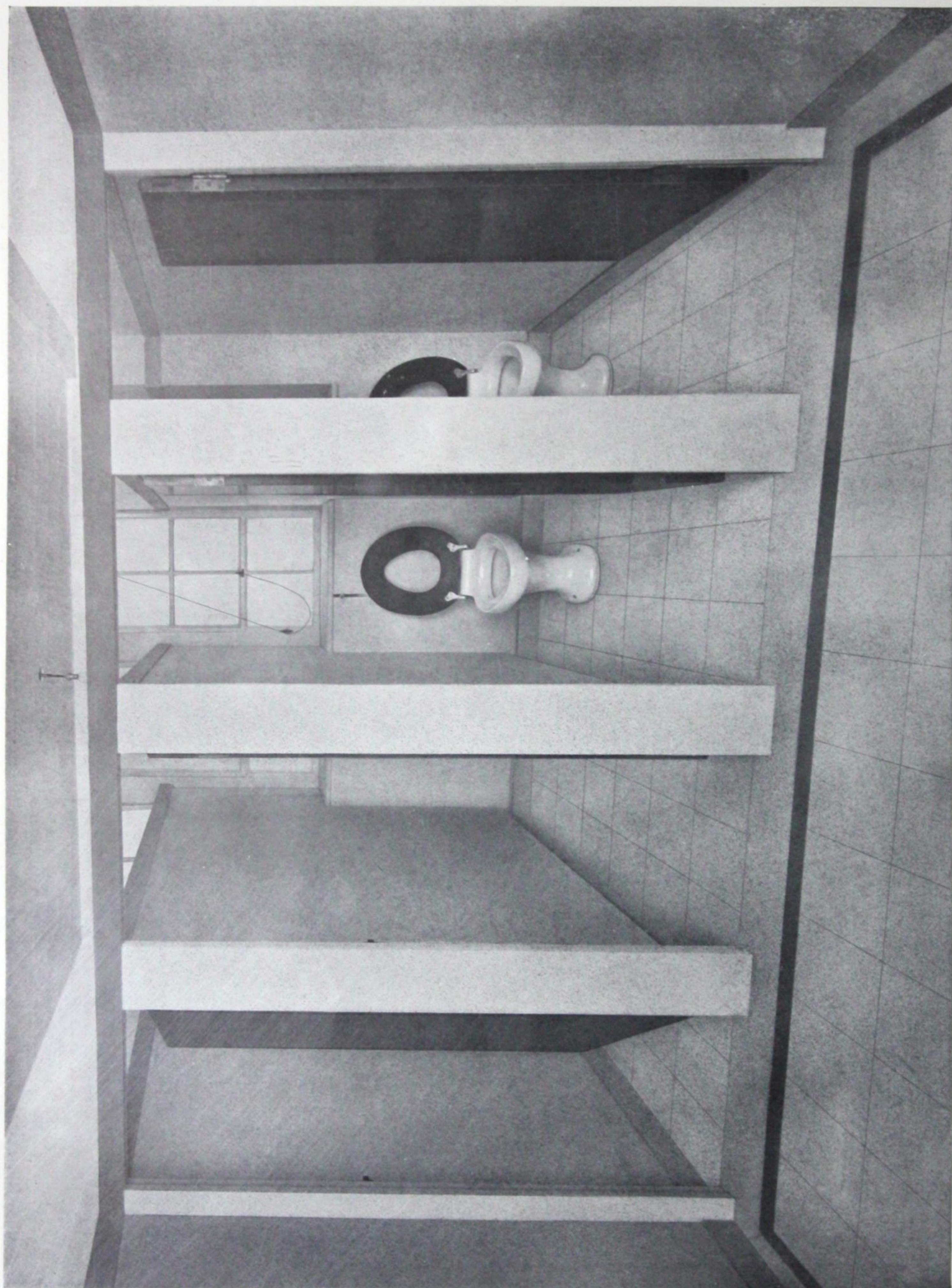
Architect : J. J. JOASS, ESQ., F.R.I.B.A.

## PRECAST TERRAZZO



SECTIONED TERRAZZO PAVINGS      TERRAZZO WALL LININGS *IN SITU*  
PRECAST TERRAZZO PARTITIONS      PRECAST TERRAZZO MOULDED DOORPOSTS & LINTOLS  
MIDLAND BANK, HEAD OFFICE, LONDON

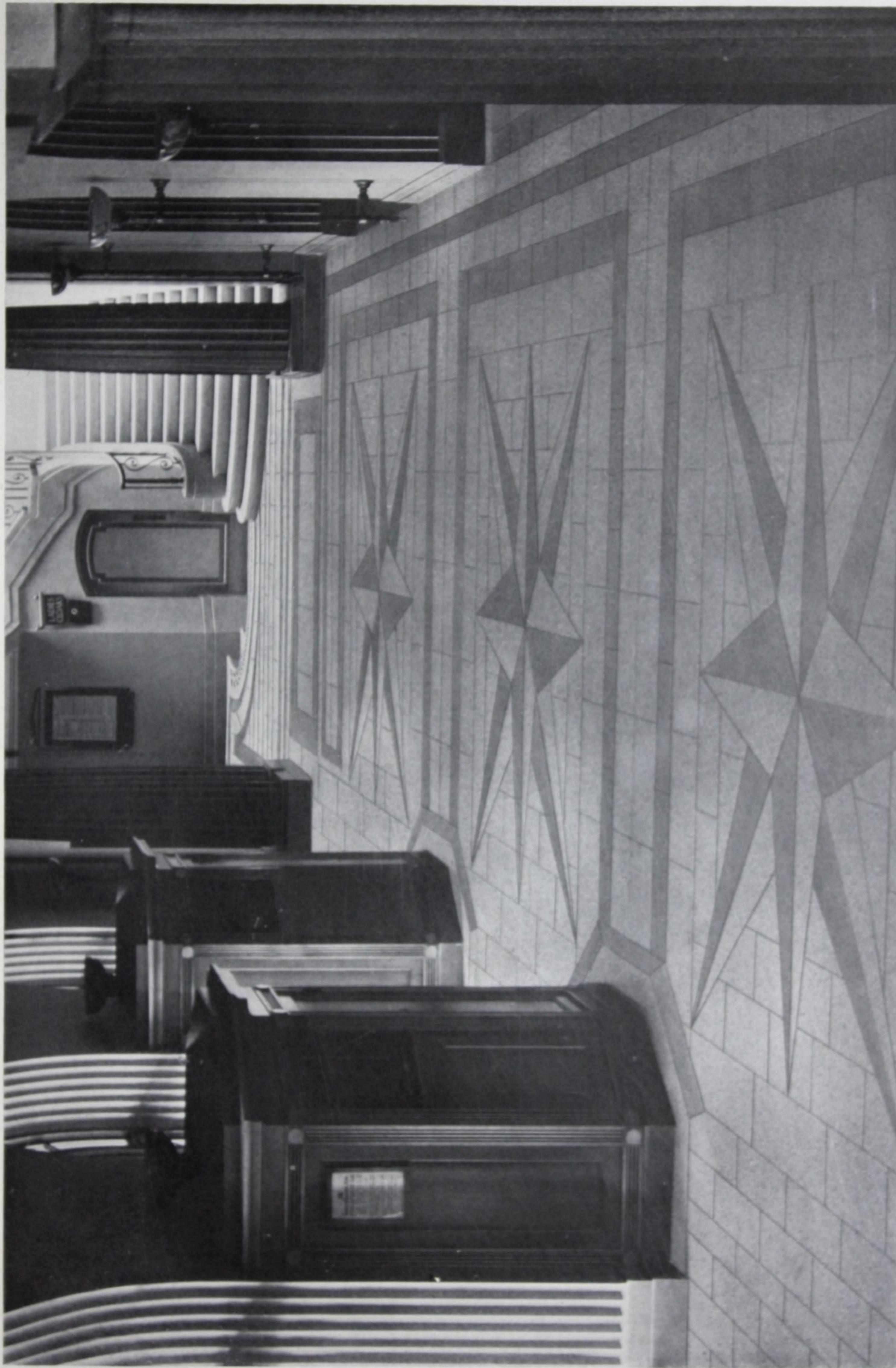
Architects : MESSRS. GOTCH & SAUNDERS, F.F.R.I.B.A.



TERRAZZO WALL LININGS—CAPPINGS AND SKIRTINGS *IN SITU*  
PRECAST TERRAZZO TILE PAVING, PARTITIONS, DOOR POSTS AND HEADS, CISTERN COVERS

Architects : MESSRS. BRIGGS & THORNELY AND  
HERBERT J. ROWSE, FF.R.I.B.A.  
INDIA BUILDING, LIVERPOOL

## PRECAST TERRAZZO



PRECAST TERRAZZO SLAB PAVING TO  
ENTRANCE HALL, BOURNEMOUTH PAVILION

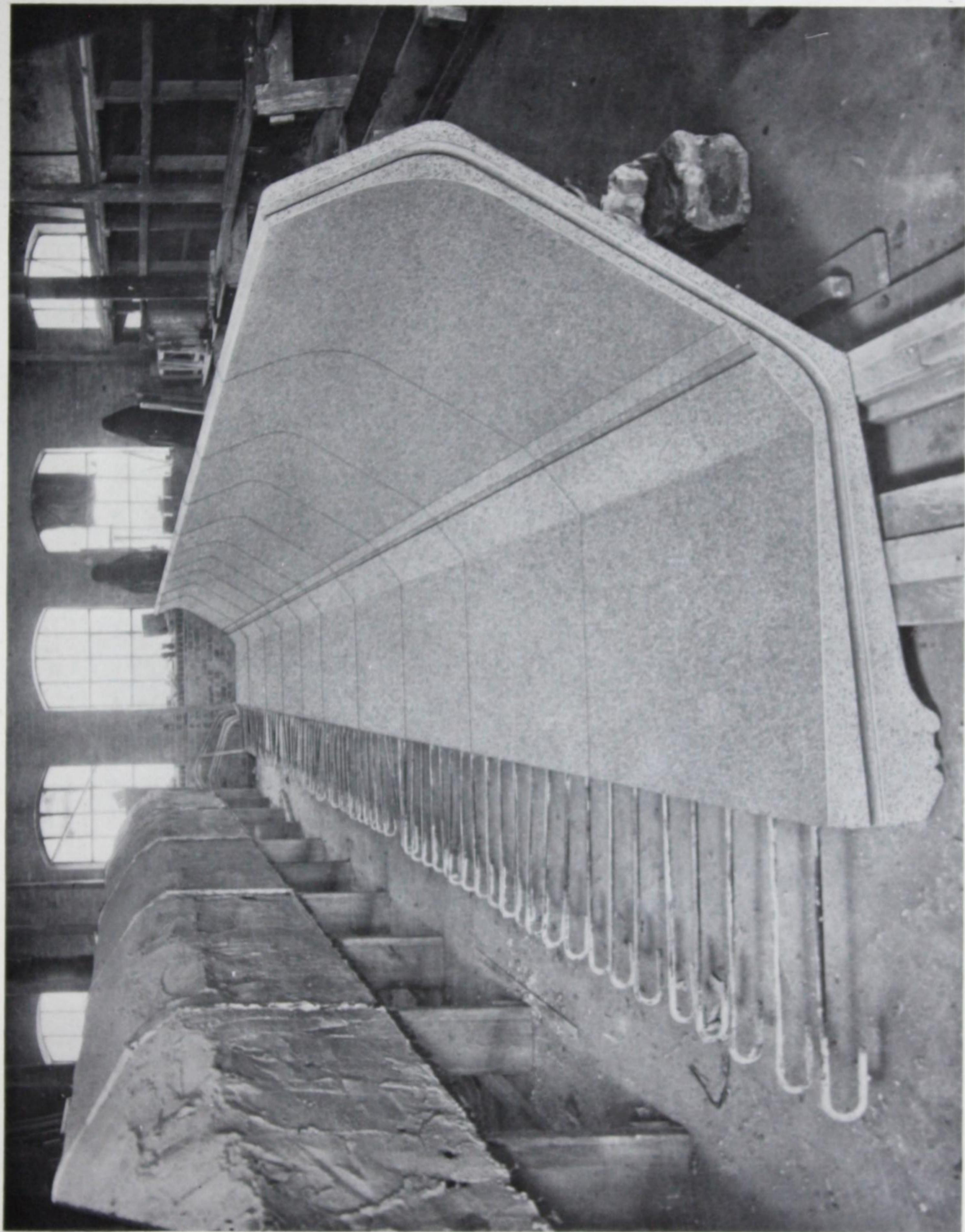
Architects : MESSRS. HOME & KNIGHT, A.A.R.I.B.A.



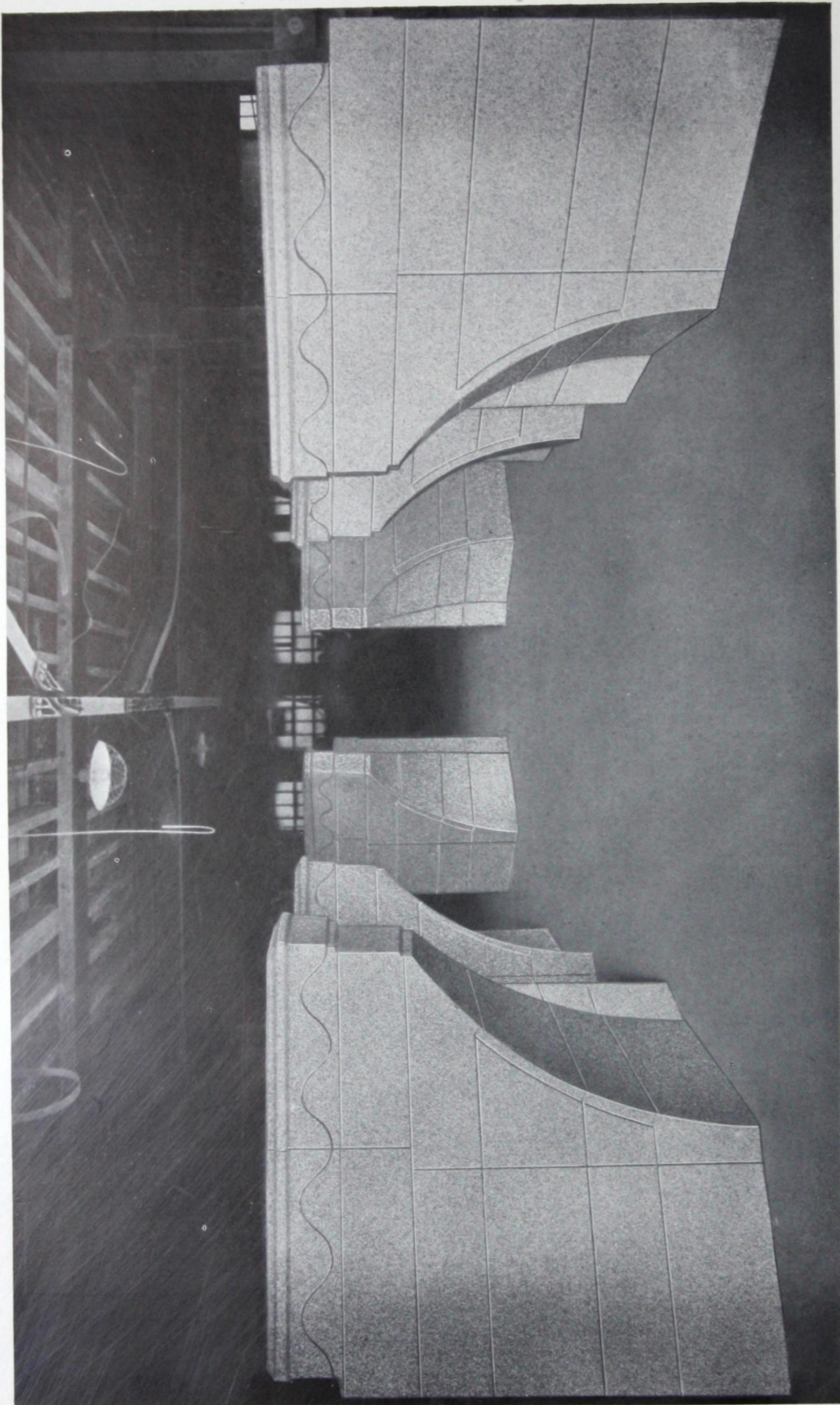
PRECAST TERRAZZO SLAB AND TILE PAVING  
NEWCASTLE-ON-TYNE PUBLIC HALL AND BATHS

Architects : MESSRS. NICHOLAS & DIXON SPAIN, FF.R.I.B.A.

## PRECAST TERRAZZO



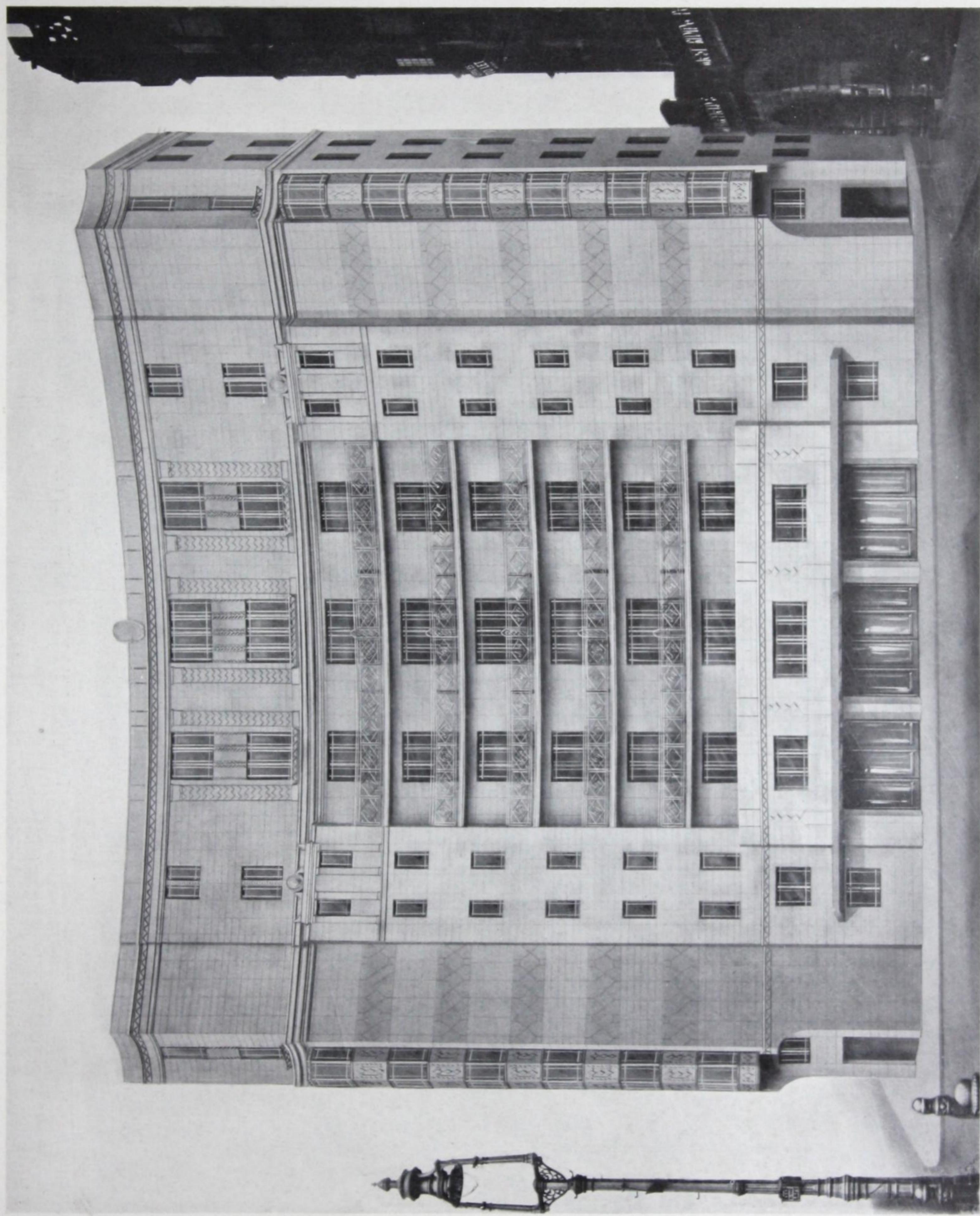
PRECAST REINFORCED TERRAZZO BALCONY  
BUILT UP FROM 3-FOOT SECTIONS (JOGGLE JOINTED)  
Designed by SIR OWEN WILLIAMS



PRECAST REINFORCED TERRAZZO BUTTRESSES WITH MOULDED ORNAMENTAL CAPPINGS  
AS FIXED AT  
DORCHESTER HOUSE, PARK LANE

Architect: W. CURTIS GREEN, Esq., F.R.I.B.A.

## PRECAST TERRAZZO



PRECAST TERRAZZO FACADE, INCLUDING ASHLAR SLABS, ORNAMENTAL COURSES, BUTTRESSES, BALCONIES, ETC.

DORCHESTER HOUSE (South Elevation)

Architect: W. CURTIS GREEN, F.R.I.B.A.

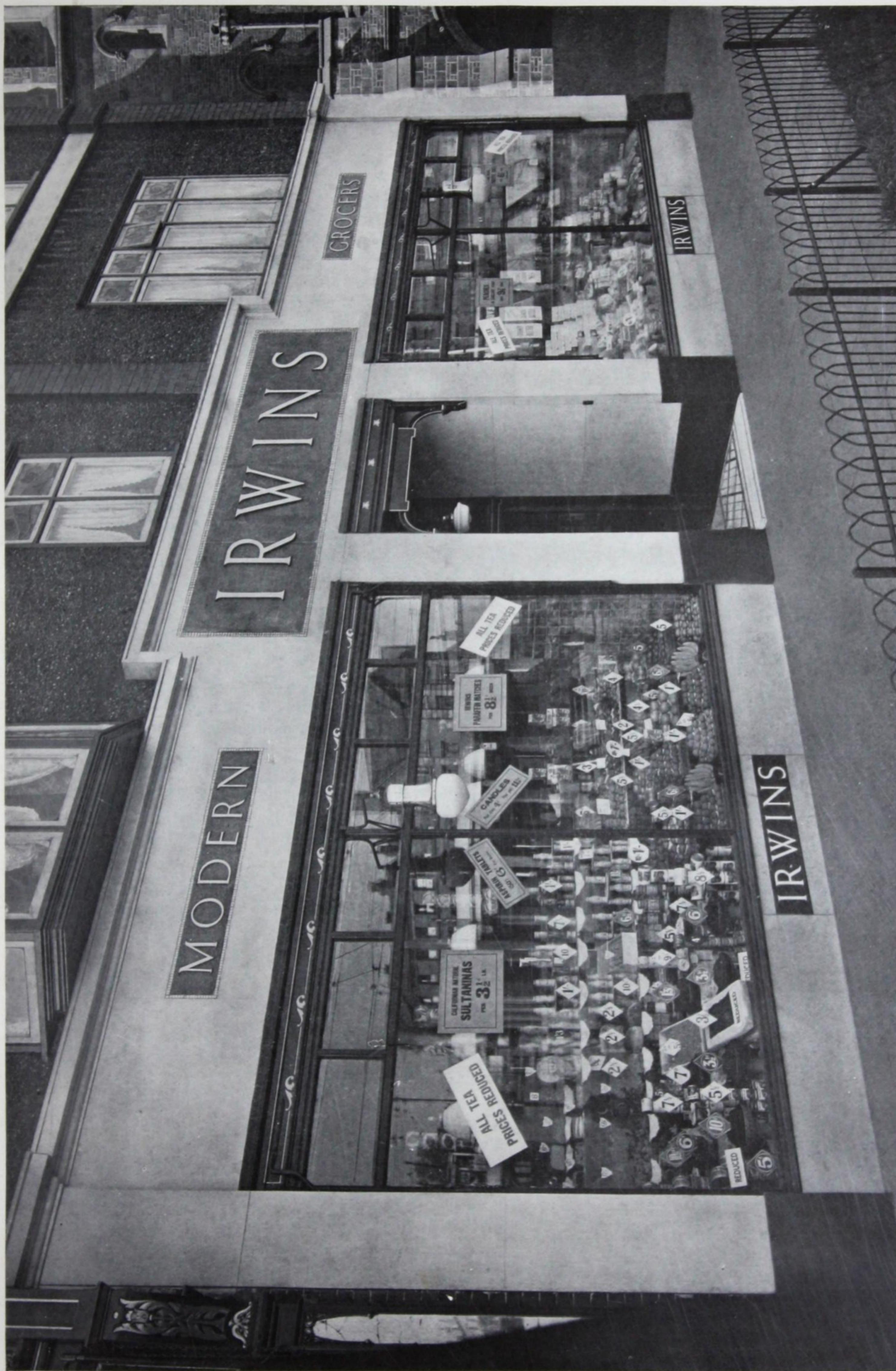


PRECAST TERRAZZO FRONTAGE

HALIFAX

Architects: MESSRS. BRIGGS & THORNELY, F.F.R.I.B.A.

## PRECAST TERRAZZO



PRECAST TERRAZZO PILASTERS, MOULDED CORNICE, NAME PANELS, PILASTER BASES,  
STALLBOARDS AND REVEALS TO DOORWAY  
ALERTON ROAD, LIVERPOOL

Architects: MESSRS. MEDCALF & MEDCALF, F.R.I.B.A.



PRECAST TERRAZZO SHOPFRONT AND SHOW WINDOW PARTITIONS

EDGWARE ROAD  
LONDON

Architect: G. DE C. FRASER, Esq.

## MOSAIC AND TERRAZZO ON SHIPS

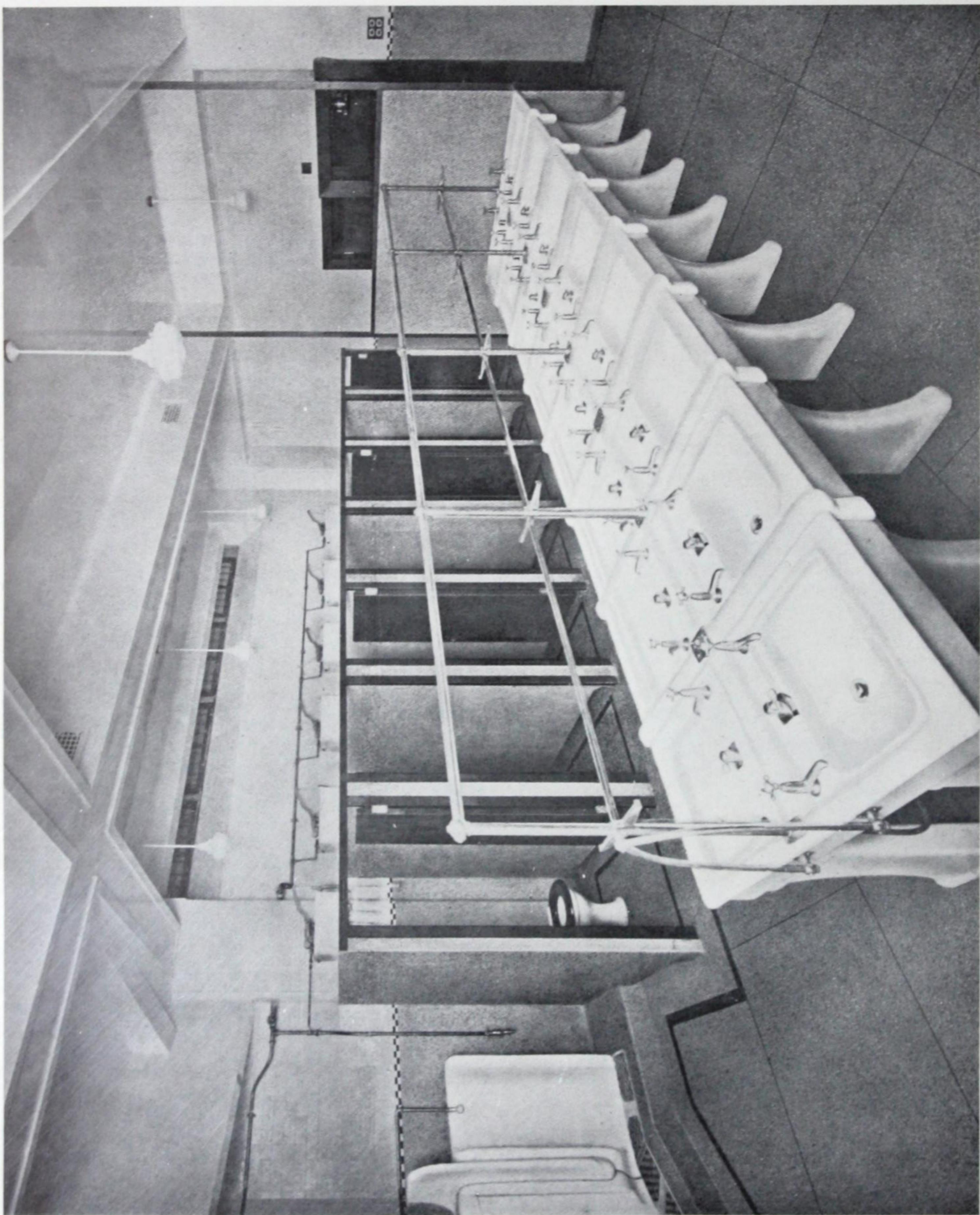
List of Ships on which we have laid Mosaic and Terrazzo :—

HIS MAJESTY'S YACHT AND MANY SHIPS OF WAR.

R.I.M.S. CLIVE and R.I.M.S. LAWRENCE, and vessels for the Government of India.

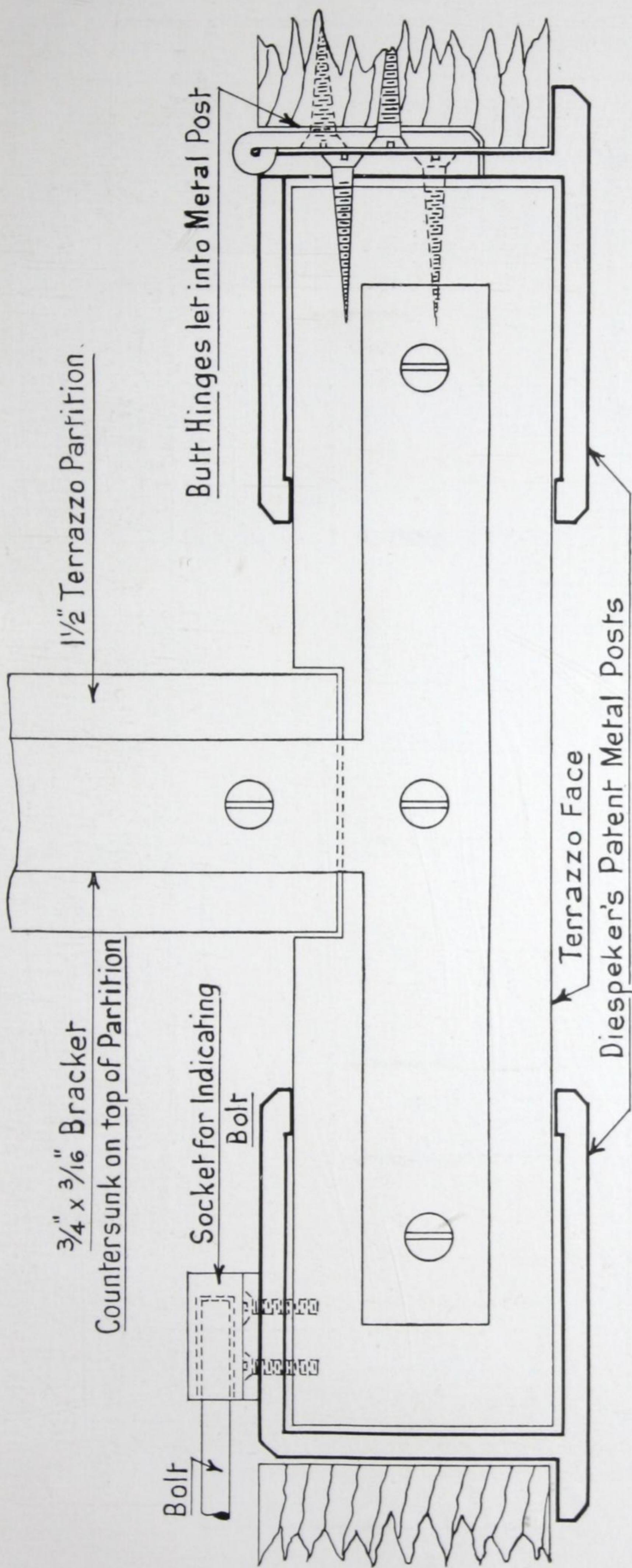
ABA	LARGS BAY
ALAUNIA	MAURETANIA
ANDANIA	MONTCALM
ANTONIA	MONTCLARE
AQUITANIA	MONTROSE
ASCANIA	MORETON BAY
AURANIA	ORAMA
AUSONIA	ORBITA
BHAMO	ORDUNA
CAMERONIA	ORONTES
CARINTHIA	ORFORD
CONTE ROSSO	OTRANTA
CORTONA	SAGAING
DUCHESS OF ATHOLL	
„ „ BEDFORD	
„ „ RICHMOND	
„ „ YORK	
EMPERESS OF BRITAIN	
„ „ CANADA	
„ „ JAPAN	
ESPERANCE BAY	SAMARIA
FRANCONIA	SCYTHIA
GELRIA	SERVIA
HOBSONS BAY	TUBANTIA
JERVIS BAY	TUSCANIA
LACONIA	TYRRHENIA
and many other vessels of which there is no record of the name.	

There is an increasing demand for Mosaic and Terrazzo deck coverings because of the hygienic qualities of these materials. They are generally laid in Bathrooms, W.C.'s, Pantries, Kitchens, Serveries, Galleries and Swimming Baths. The pavings are laid in a reinforced concrete base 1" to  $1\frac{1}{2}$ " thick, already floated direct to the steel deck ; all pavings are laid to falls towards Terrazzo or Mosaic channels and are usually extended to form a cove skirting. The scuppers or outlets can be formed in Terrazzo. In kitchens and serveries, Alundum Terrazzo is strongly recommended as presenting a clean continuous hygienic non-slip surface, and the suggestions regarding expansion strips would also apply. Bathrooms, etc., may be designed with Roman Cube or Vitreous Glass Mosaic borders and channels and Terrazzo fillings.



SECTIONISED TERRAZZO PAVING, TERRAZZO DADOES, PRECAST TERRAZZO PARTITIONS AND SCREEN  
DIESPEKER'S PATENT SYSTEM OF BRONZE METAL DOORPOSTS  
REECE'S CAFÉ, LIVERPOOL

Architects: MESSRS. E. KIRBY & SONS, F.R.I.B.A.

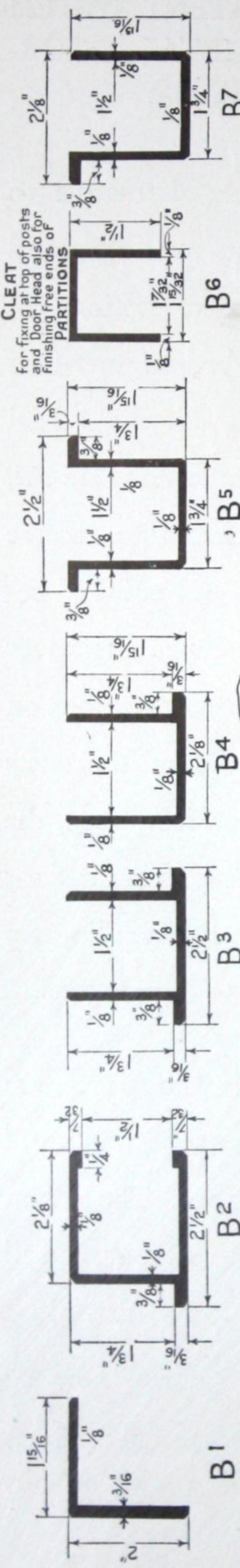


DIESPEKER'S PATENT SYSTEM  
OF BRONZE METAL DOOR-  
POSTS AND HEADS.

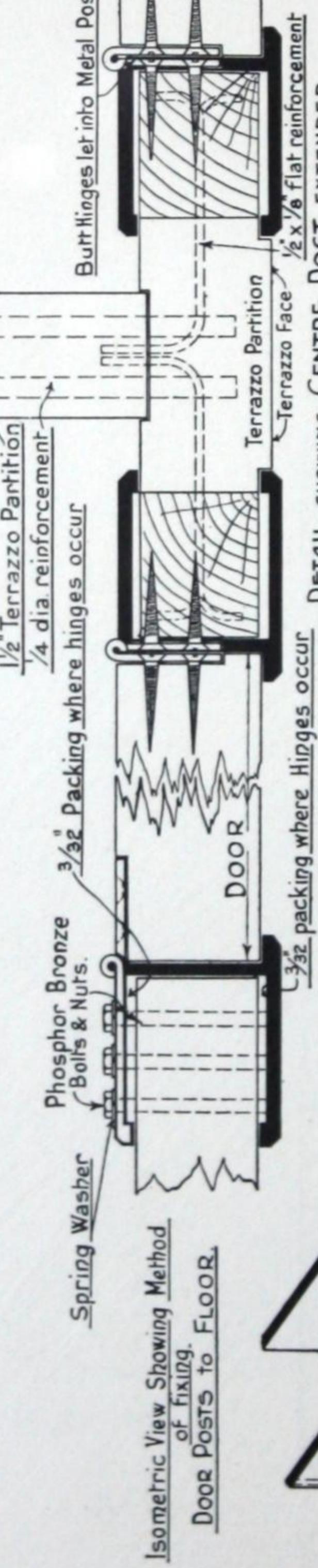
This system is an alternative to Terrazzo door posts and lintols, and consists of extruded sections of bronze or silver-bronze metal of varying shapes to suit the special requirements. The sections are cut, mitred, drilled, chased to receive hinges and staples, and polished before erection. They are fitted over the edges of Terrazzo partitions on the site, the bottom of the posts being secured by an iron shoe, the base of which is bedded in the floor and the two sleeves extending up into and screwed to the sections.

The tops of the posts are connected by a bronze section lintol cleated at the junctions. The system is adaptable to all conditions, and all types of hinges, locks, fastenings and springs may be readily fitted. The only maintenance necessary is an occasional wiping with an oily rag.

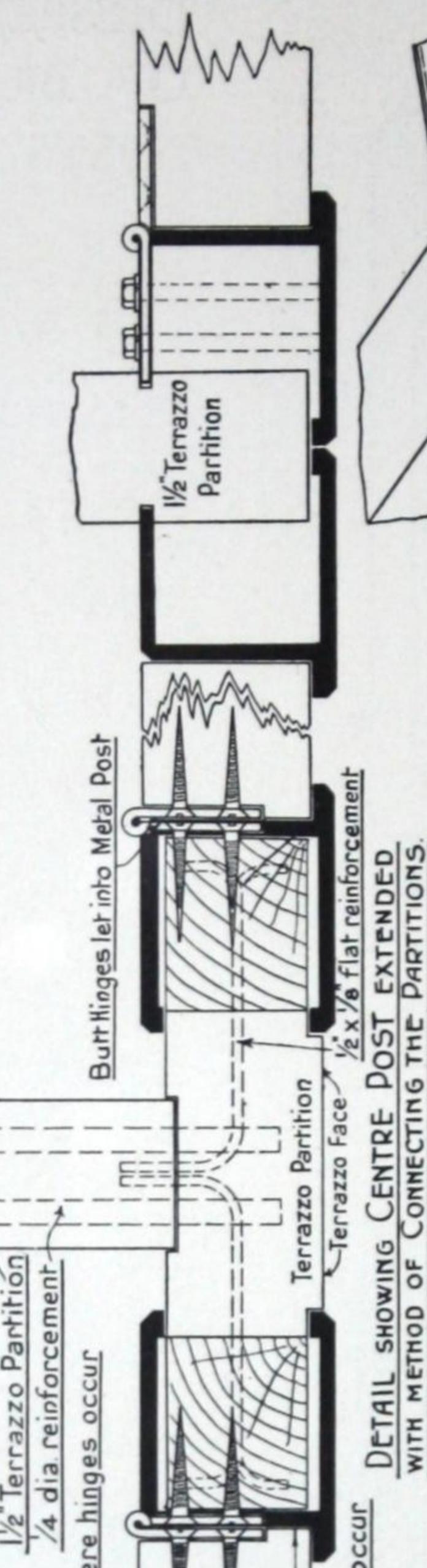
## DETAILS of Diespeker's PATENT SYSTEM of METAL POSTS & HEADS.



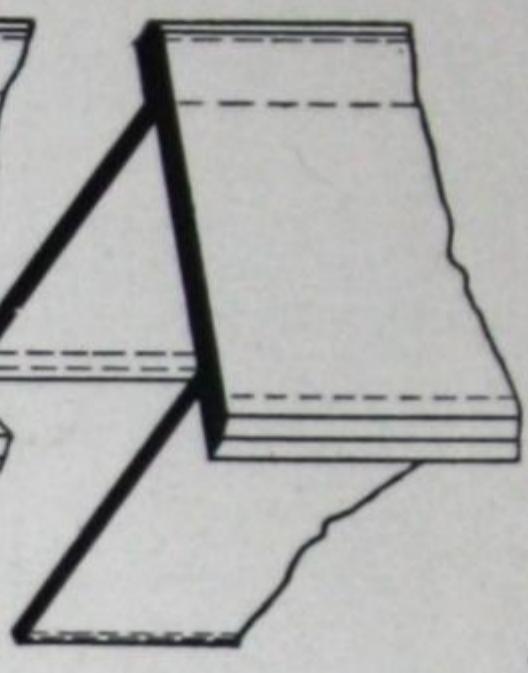
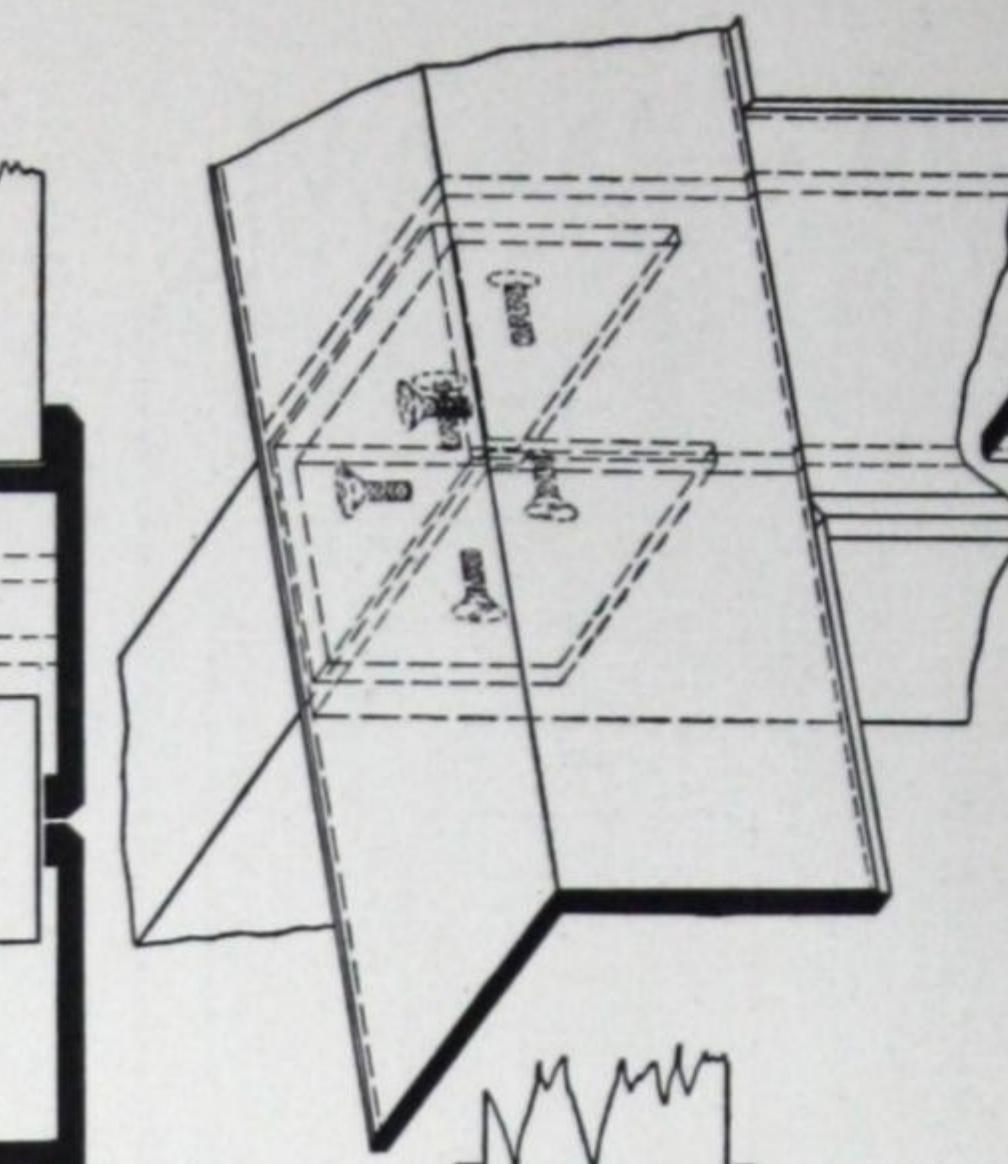
## SECTIONS showing VARIOUS ARRANGEMENTS OF ALSO VARIOUS FORMS OF HINGES &



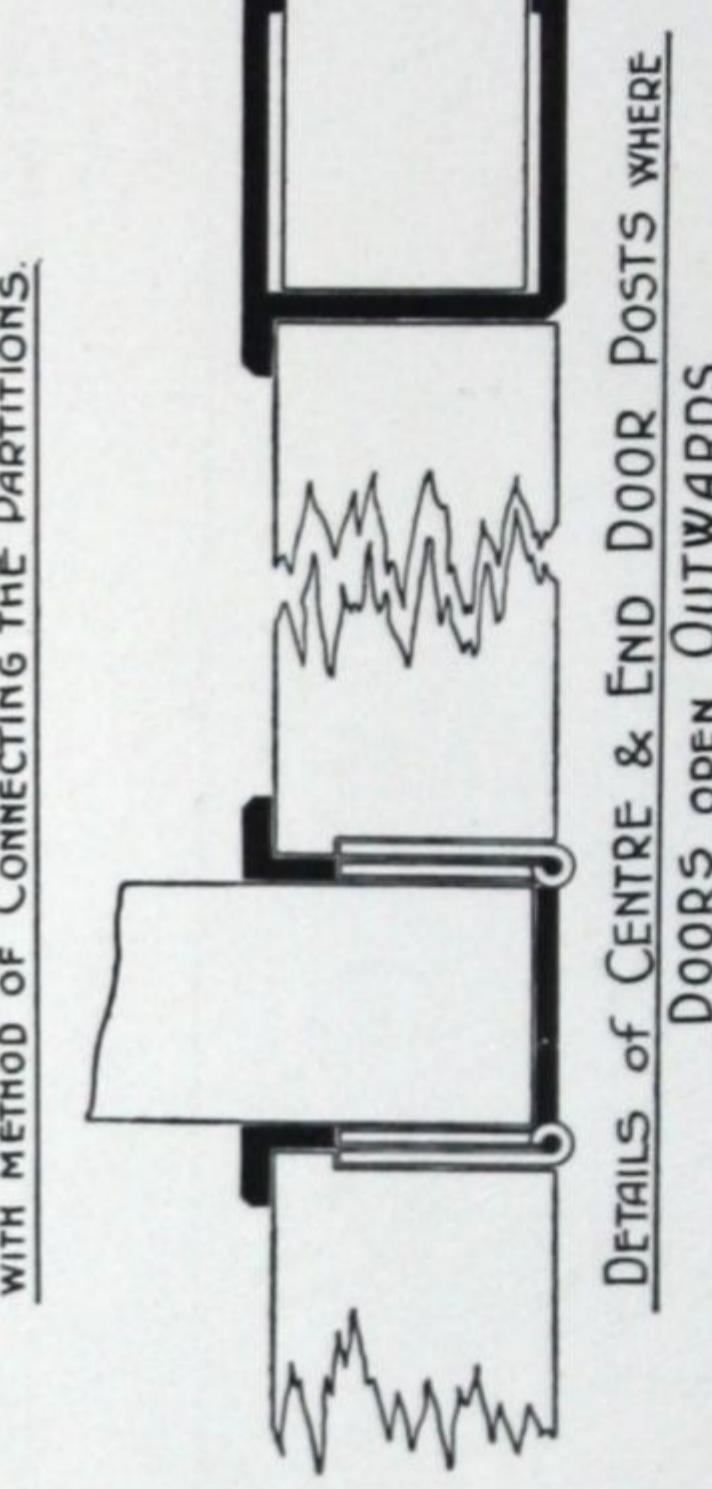
## METAL POSTS with TERRAZZO PARTITIONS LOCK FASTENINGS ETC.



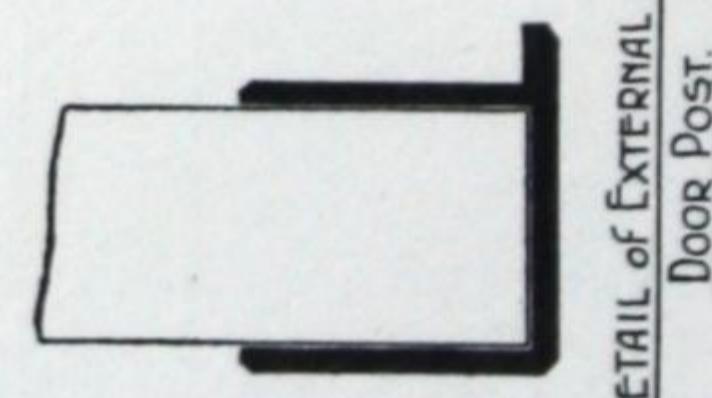
DETAIL showing CENTRE POST EXTENDED  
WITH METHOD OF CONNECTING THE PARTITIONS.



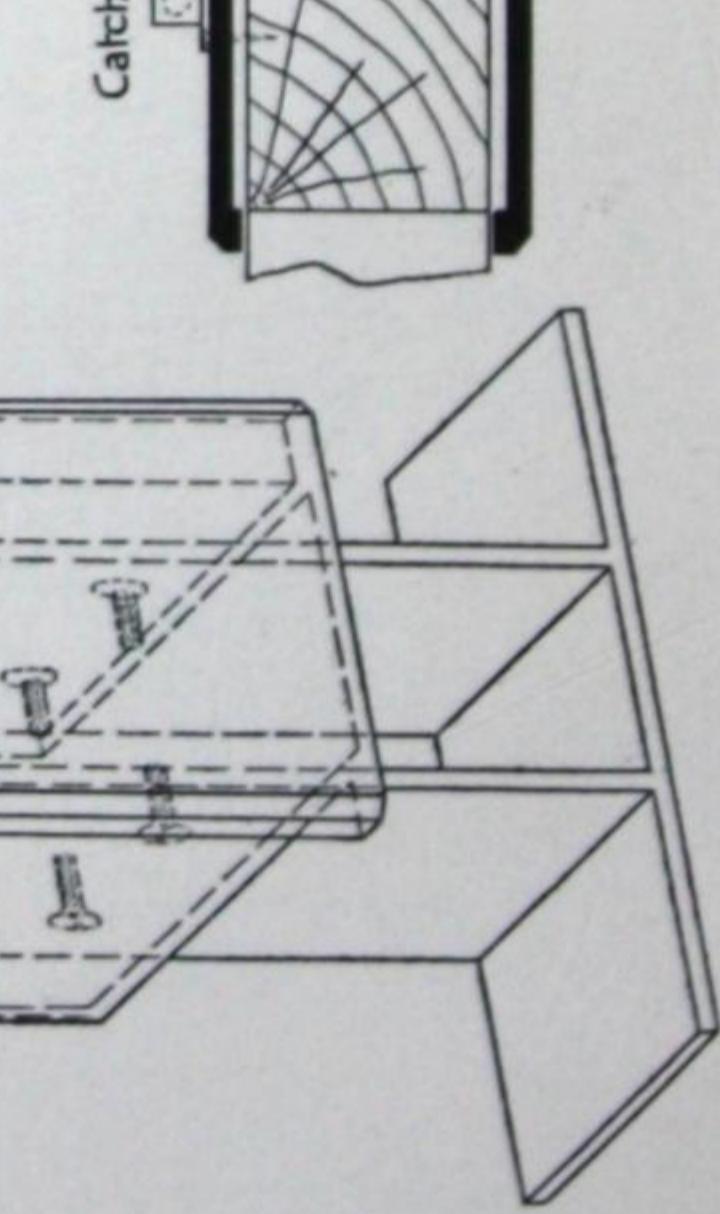
Isometric View showing method  
of fixing  
Door Posts to DOOR HEAD.



DETAIL of CENTRE & END DOOR POSTS WHERE  
DOORS OPEN OUTWARDS.



DETAIL of EXTERNAL ANGLE  
Door Post.



ECONOMICAL SET-OUT of METAL POSTS WHERE THE DOORS ARE MADE  
TO SUIT OPENING

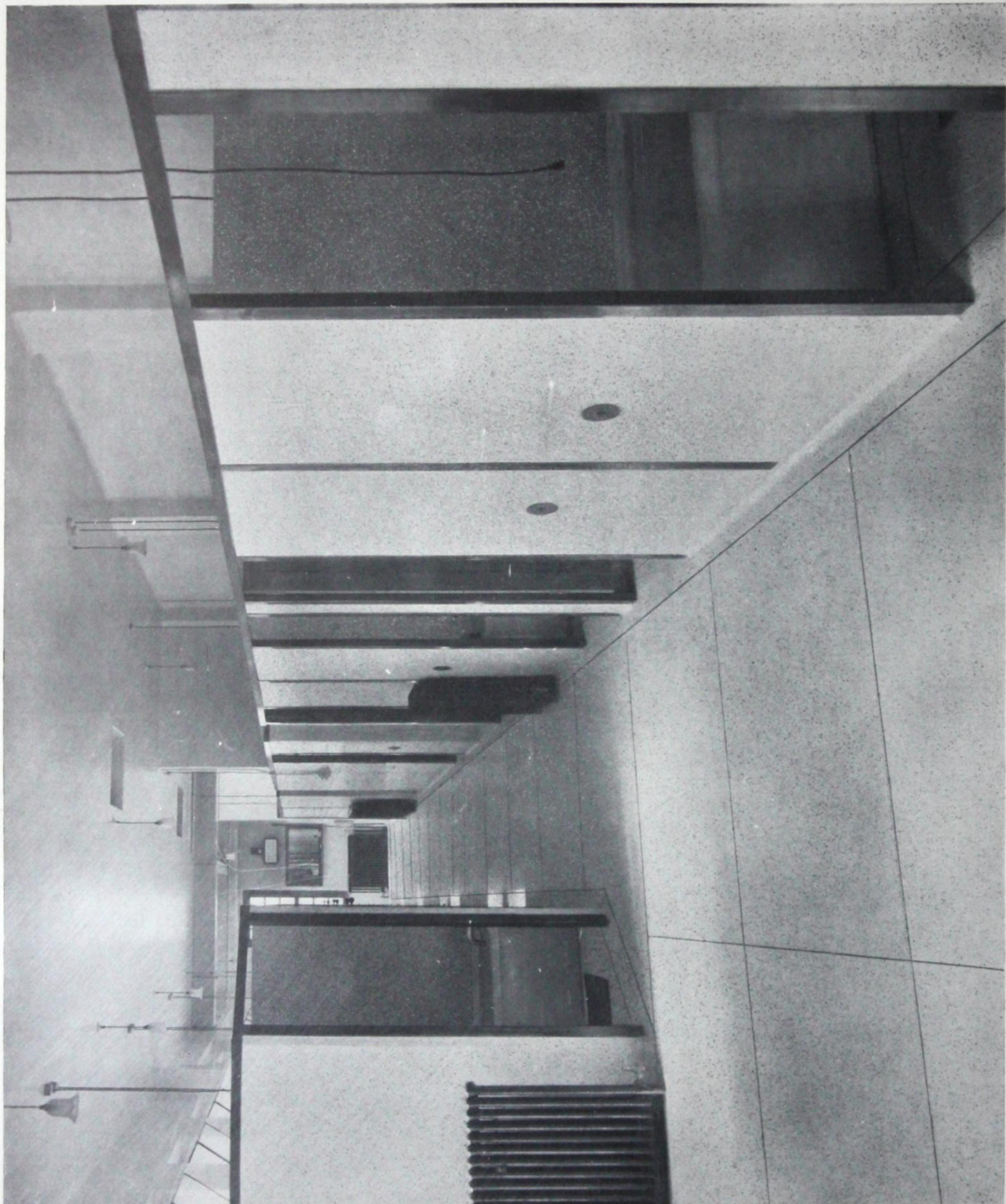
## BRONZE DOOR FRAMES



SECTIONISED TERRAZZO PAVING  
PRECAST TERRAZZO PARTITIONS  
DIESPEKER'S PATENT SYSTEM OF BRONZE METAL DOORPOSTS  
NEWCASTLE-ON-TYNE SLIPPER BATHS

Architects: MESSRS. NICHOLAS &  
DIXON SPAIN, F.R.I.B.A.

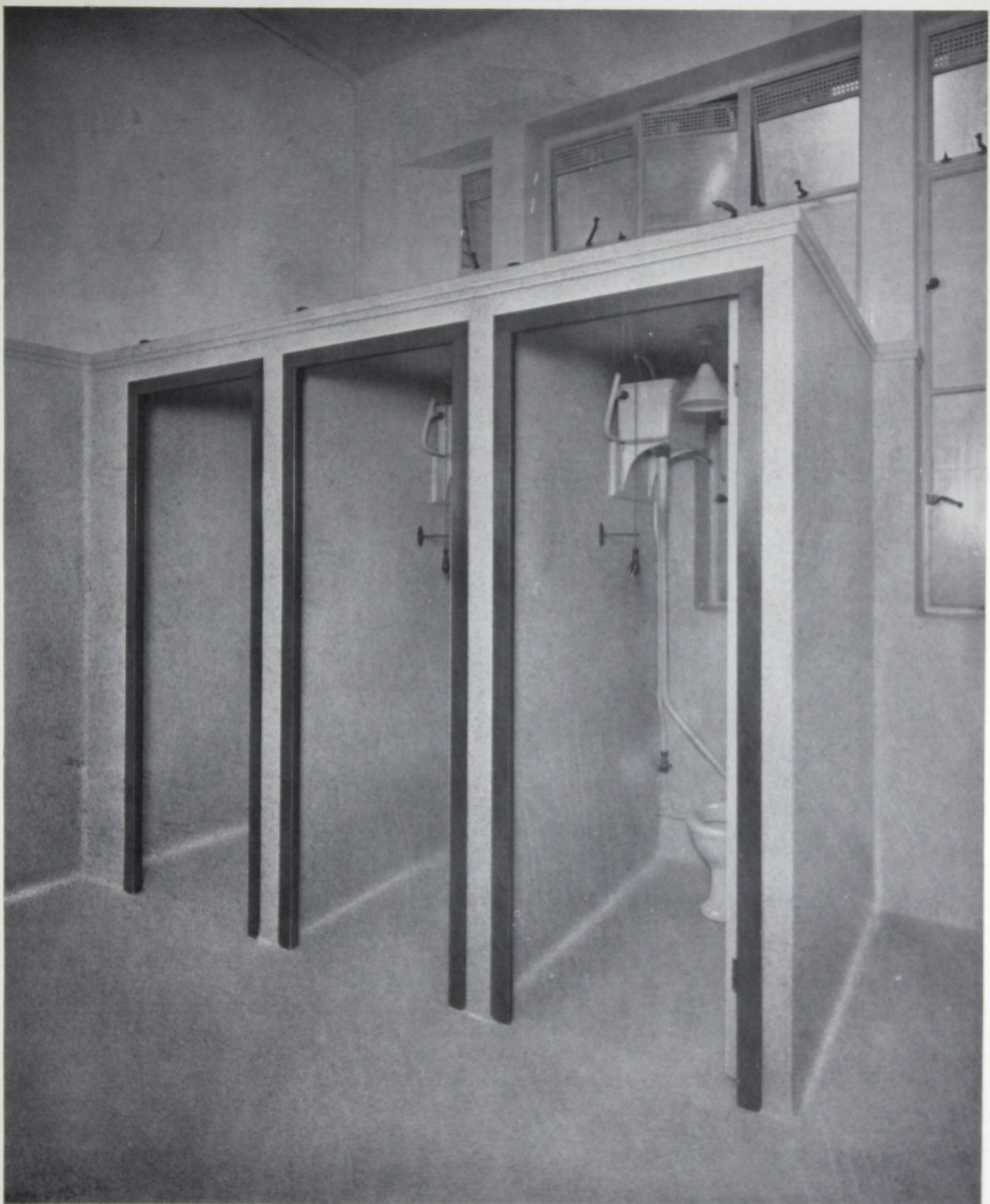
## BRONZE DOOR FRAMES



SECTIONISED TERRAZZO PAVING  
PRECAST TERRAZZO PARTITIONS  
DIESPEKER'S PATENT SYSTEM OF BRONZE METAL DOORPOSTS  
BETHNAL GREEN SLIPPER BATHS

Architect: A. E. DARBY, Esq., A.M.I.C.E., A.M.I.M.E.

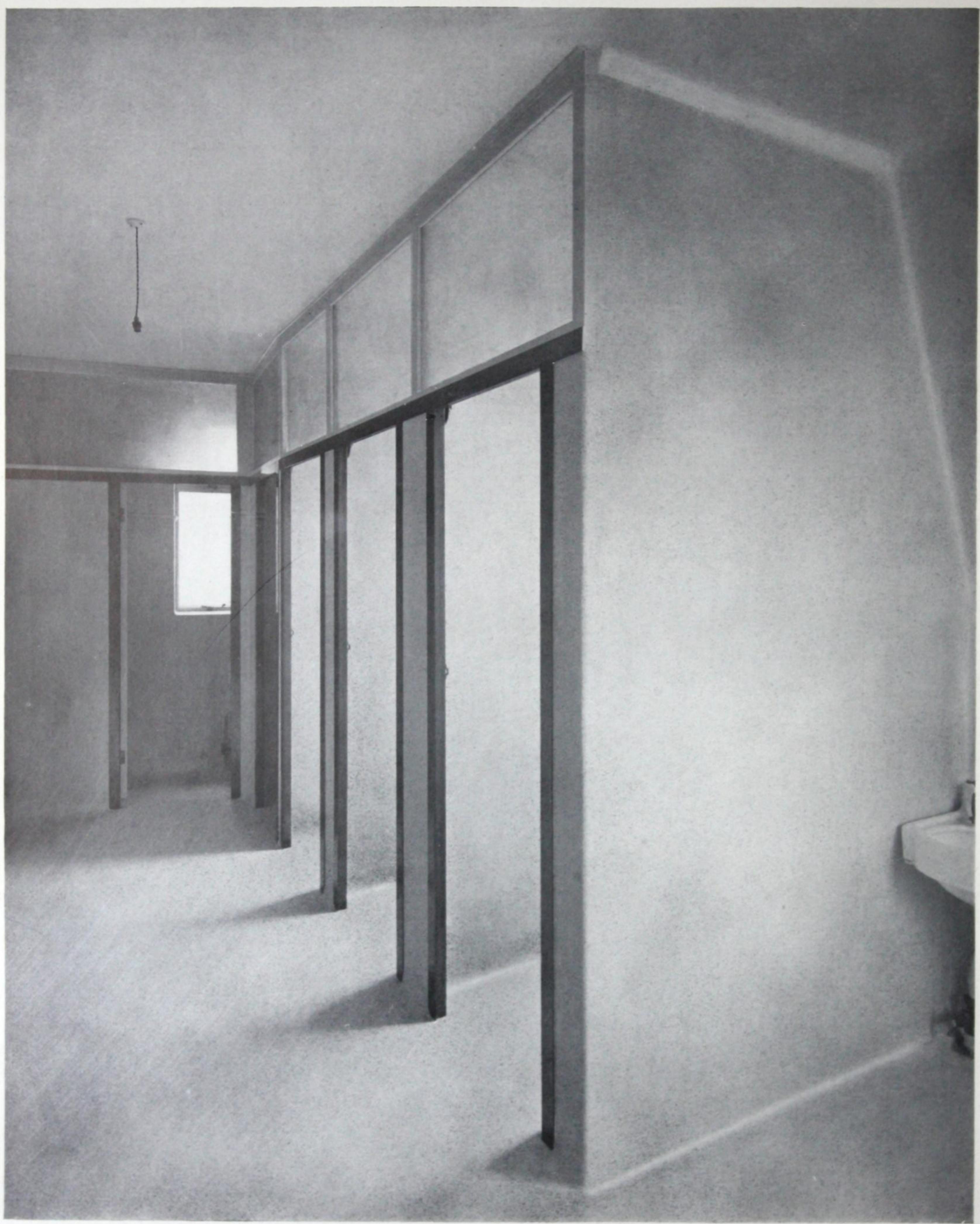
## BRONZE DOOR FRAMES



TERRAZZO PAVING AND WALL LININGS AND CAPPINGS *IN SITU*  
PRECAST TERRAZZO PARTITIONS AND CEILINGS TO W.C.'S  
DIESPEKER'S PATENT SYSTEM OF BRONZE METAL DOORPOSTS  
HUDSON'S BAY OFFICES  
BISHOPSGATE, LONDON

Architects: MESSRS. MEWES & DAVIS, FF.R.I.B.A.

## BRONZE DOOR FRAMES



TERRAZZO PAVING AND WALL LININGS *IN SITU*  
PRECAST TERRAZZO PARTITIONS

(*Note.*—End Partition 11 ft. 3 in. by 5 ft. 6 in., with cast-on angle in one piece)  
DIESPEKER'S PATENT SYSTEM OF BRONZE METAL DOORPOSTS  
HUDSON'S BAY OFFICES, BISHOPSGATE

Architects : MESSRS. MEWES & DAVIS, FF.R.I.B.A.

## GENERAL

It is our fervent hope that the reader of this book may consider it of sufficient interest to retain it for reference, but should it unfortunately be discovered in the waste paper basket by one of the cleaners, the following remarks, if practised, would be of even greater value to that individual than to the original recipients.

## CLEANING and MAINTENANCE

Any and all forms of Mosaic and Terrazzo require practically no maintenance, but cleaning is essential to preserve its appearance and durability. Too little importance is attached to this very necessary operation, and we would impress building owners, and those in charge of maintenance of buildings, to arrange for frequent and regular cleansing of Mosaic and Terrazzo surfaces. The methods are so simple and inexpensive that the result will amply repay the time and trouble expended. All types of marble Mosaic and Terrazzo improve in appearance with frequent washing.

The following are the methods for cleaning the various types of Mosaic:—

VENETIAN GLASS  
MOSAIC

Wash with clean water, or, if very dirty, with 20% solution of spirits of salt and rinse afterwards with clean water.

VITREOUS GLASS  
MOSAIC

SMALTINO

ROMAN CUBE MARBLE  
MOSAIC

TERRAZZO

Wash with clean water about twice per week or daily, if possible, using "Gospo." Soap powder, abrasives or soda should never be used as they all have a deleterious effect.

CERAMIC

Wash with clean water and soda, if necessary.

STAINS

Stains from tea leaves, french polish, mahogany, teak and oak shavings are usually irremovable and drastic measures have to be employed to overcome such disfigurement. Oil stains, if not too old, can be removed by sprinkling unslaked lime on the affected areas and applying a hot iron to the surface or, in certain cases, blotting or brown paper may be substituted for the lime.

*Paint Stains.* Scrape off paint and treat as for oil stains.

## GENERAL

## IMPERVIOUS TERRAZZO SURFACE

This is obtained by the application of a solution of silicate of soda—one part of silicate to four parts of water. Before applying the solution the floor should be thoroughly cleaned and allowed to dry, and the solution then applied with a mop or soft broom. Three applications will be necessary, each coat being allowed to dry before the succeeding one is laid on. It is necessary to repeat this simple process about every six months.

## OILED TERRAZZO SURFACES

This type of surface may be desirable for Garages, Motor Show Rooms, Power Stations, etc. The Terrazzo should be properly matured and remain at least three months after laying before the process is adopted. The surface must then be cleaned and allowed to thoroughly dry, and then be smeared equally with best linseed oil; dust must not be allowed to settle whilst the oil is permeating the pores in the Terrazzo. Three coats of oil are necessary, and the last coat should be

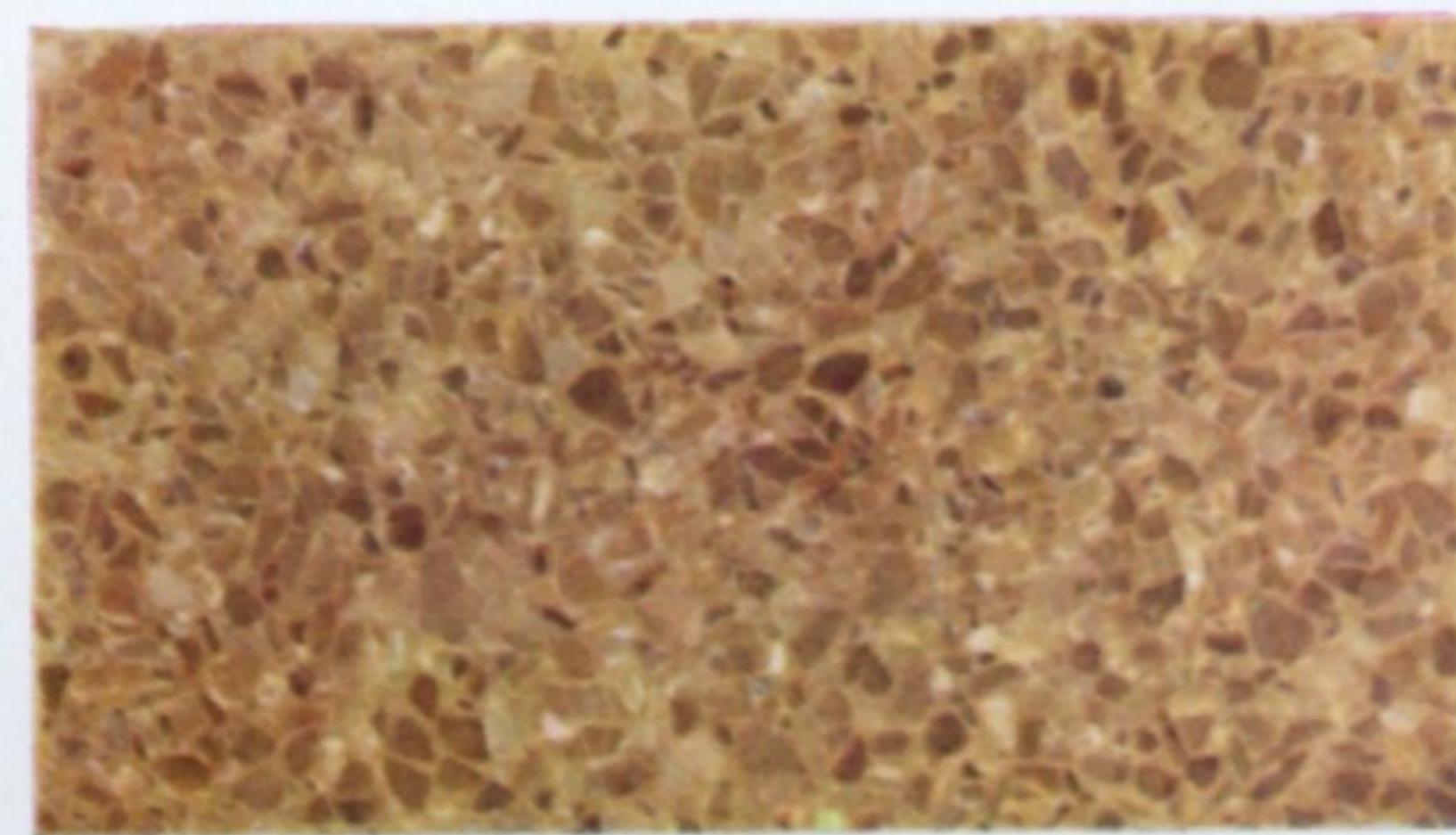
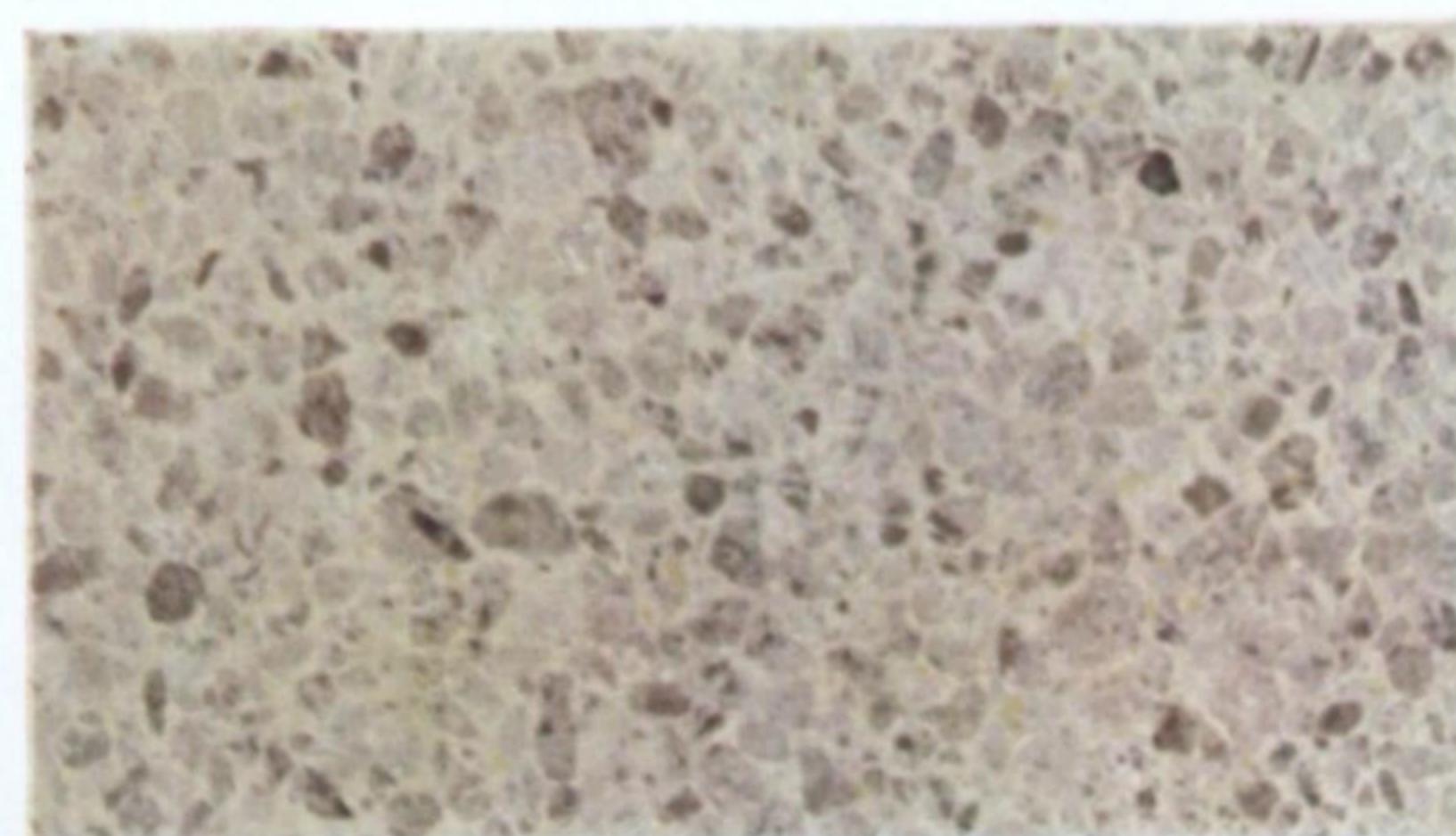
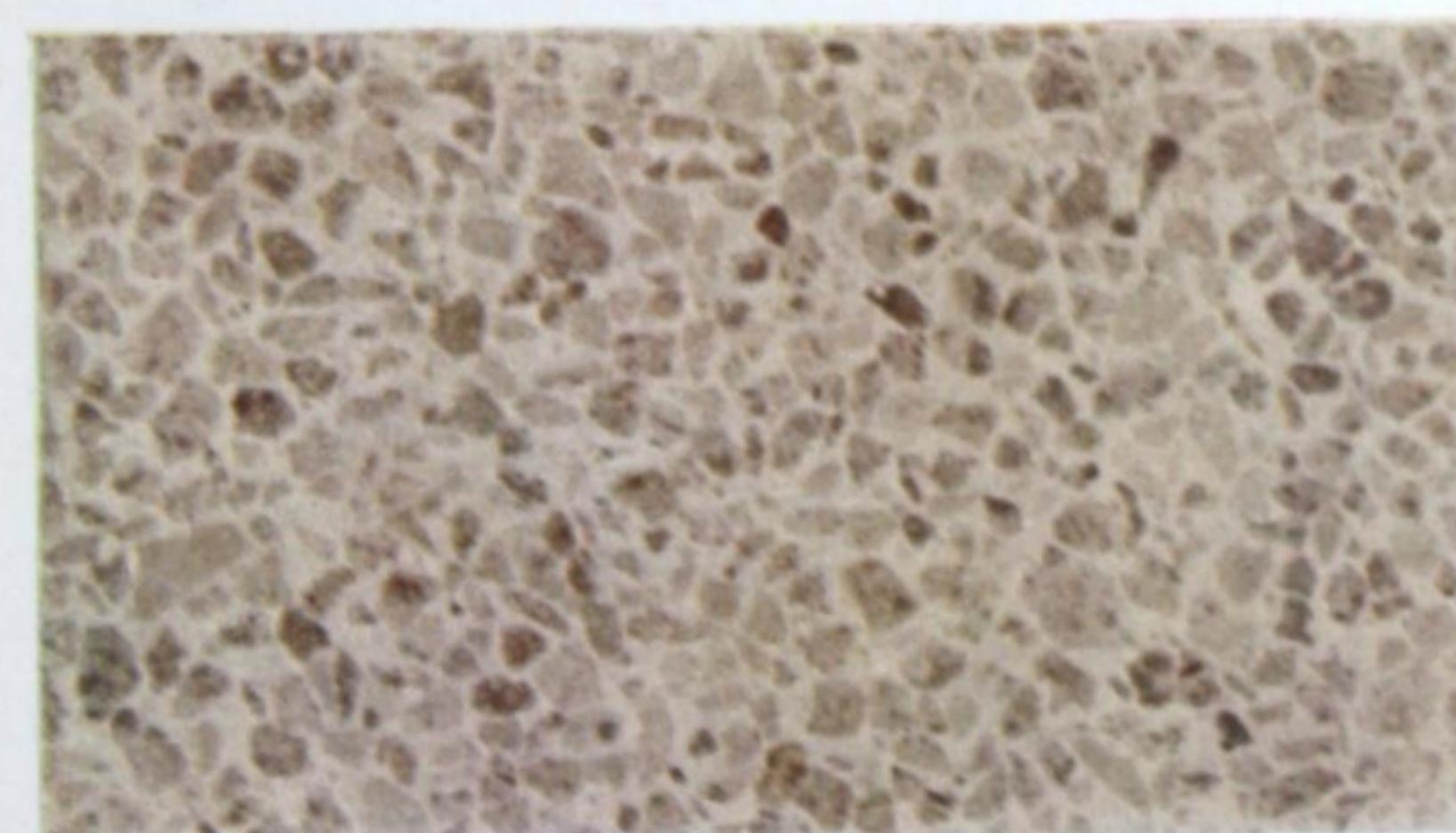
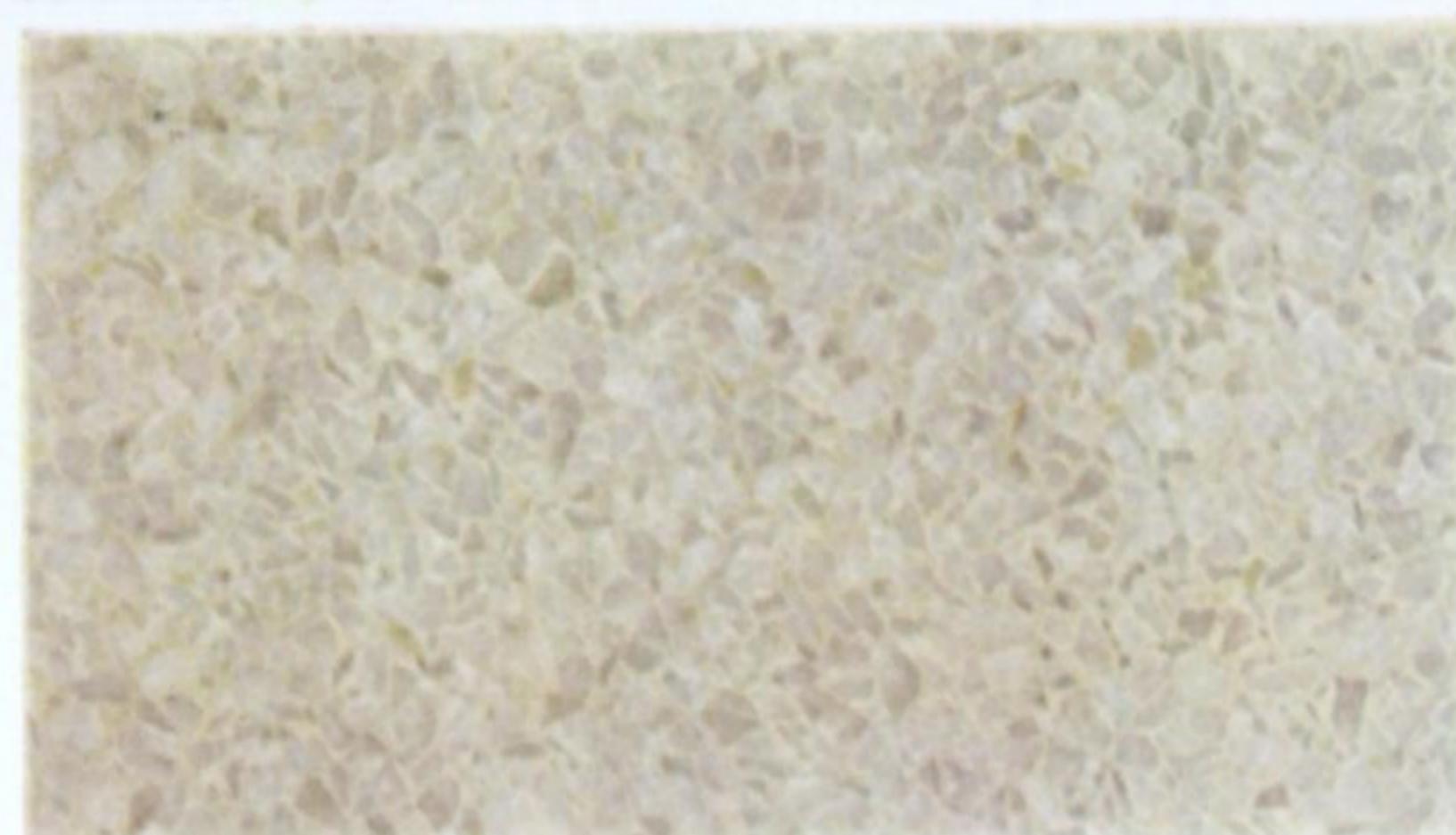
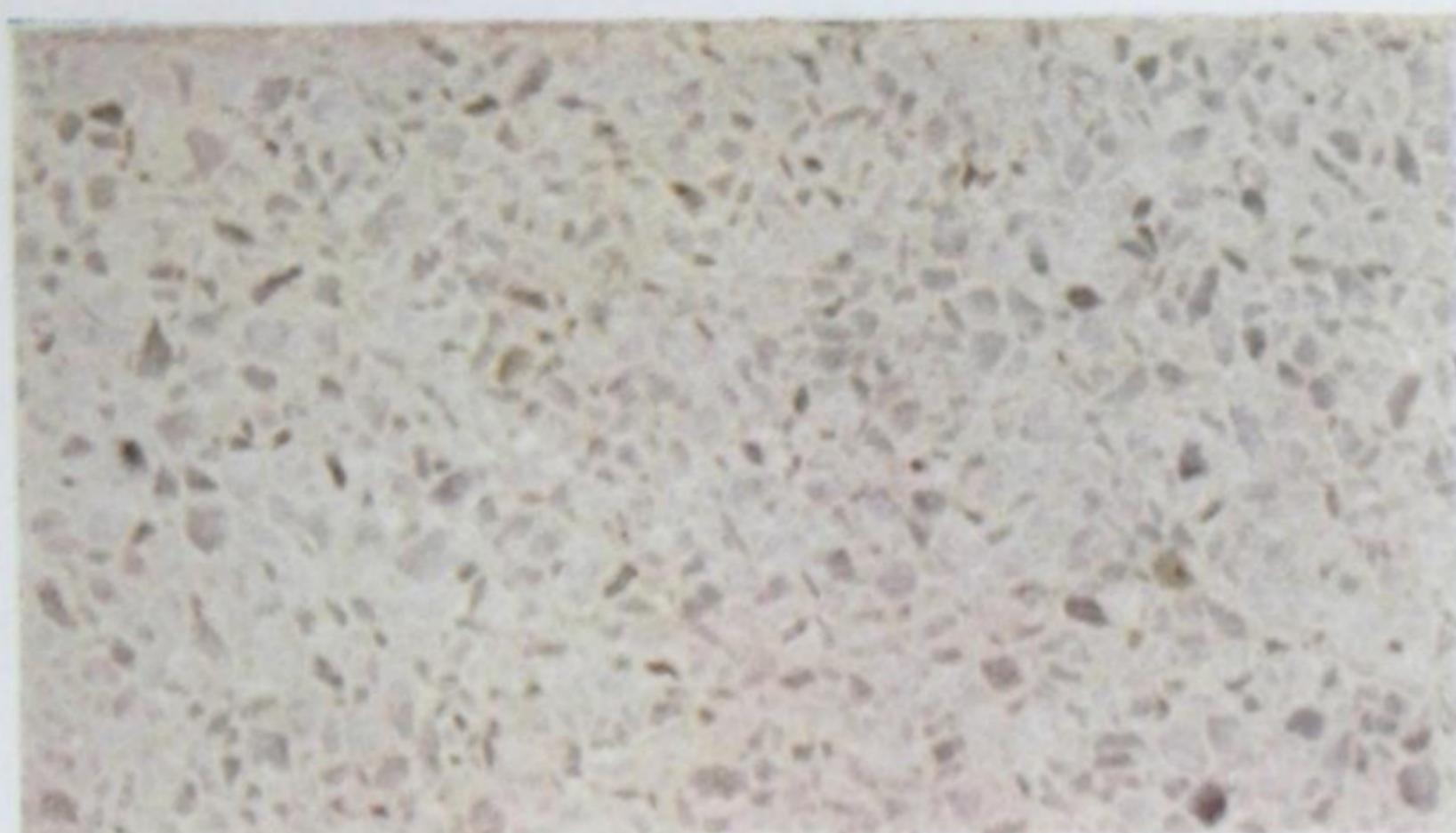
left for a week before the Terrazzo is subjected to its normal use. A floor finished in this way will not be affected by future deposits of grease or oil.

#### MAKING GOOD IN TERRAZZO

This should be avoided wherever possible as it is very difficult to get an exact match, as the cement in Terrazzo, when mixed in small quantities, invariably dries out a different colour to the bulk, and patches are usually in positions where proper trowelling and adequate polishing is impossible.

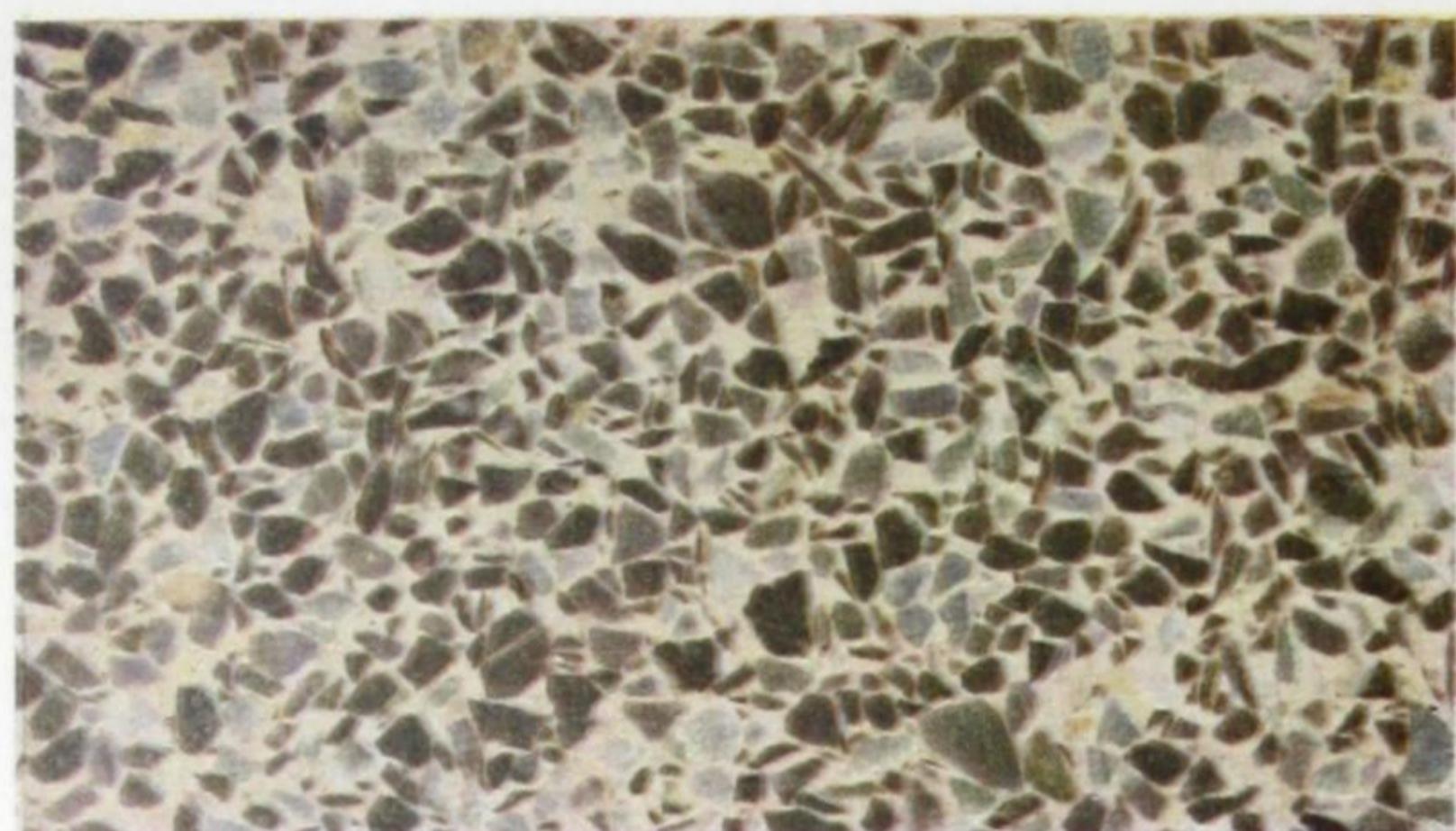
Holes in Terrazzo to receive hand-rail standards, balusters, etc., should be covered with cover plates.

FULL SIZE ILLUSTRATIONS OF  
TERRAZZO SAMPLES



FULL SIZE ILLUSTRATIONS OF  
TERRAZZO SAMPLES

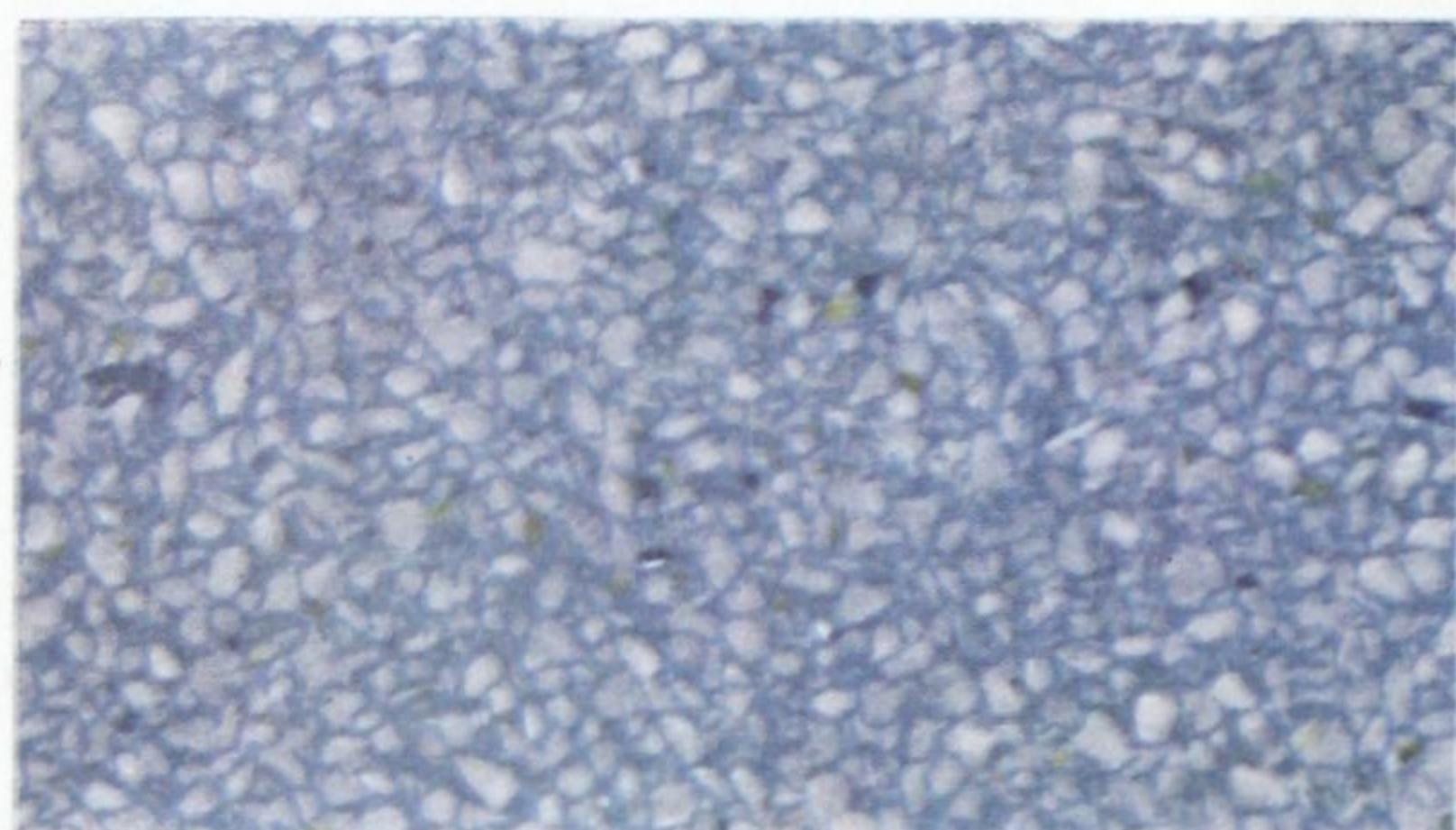
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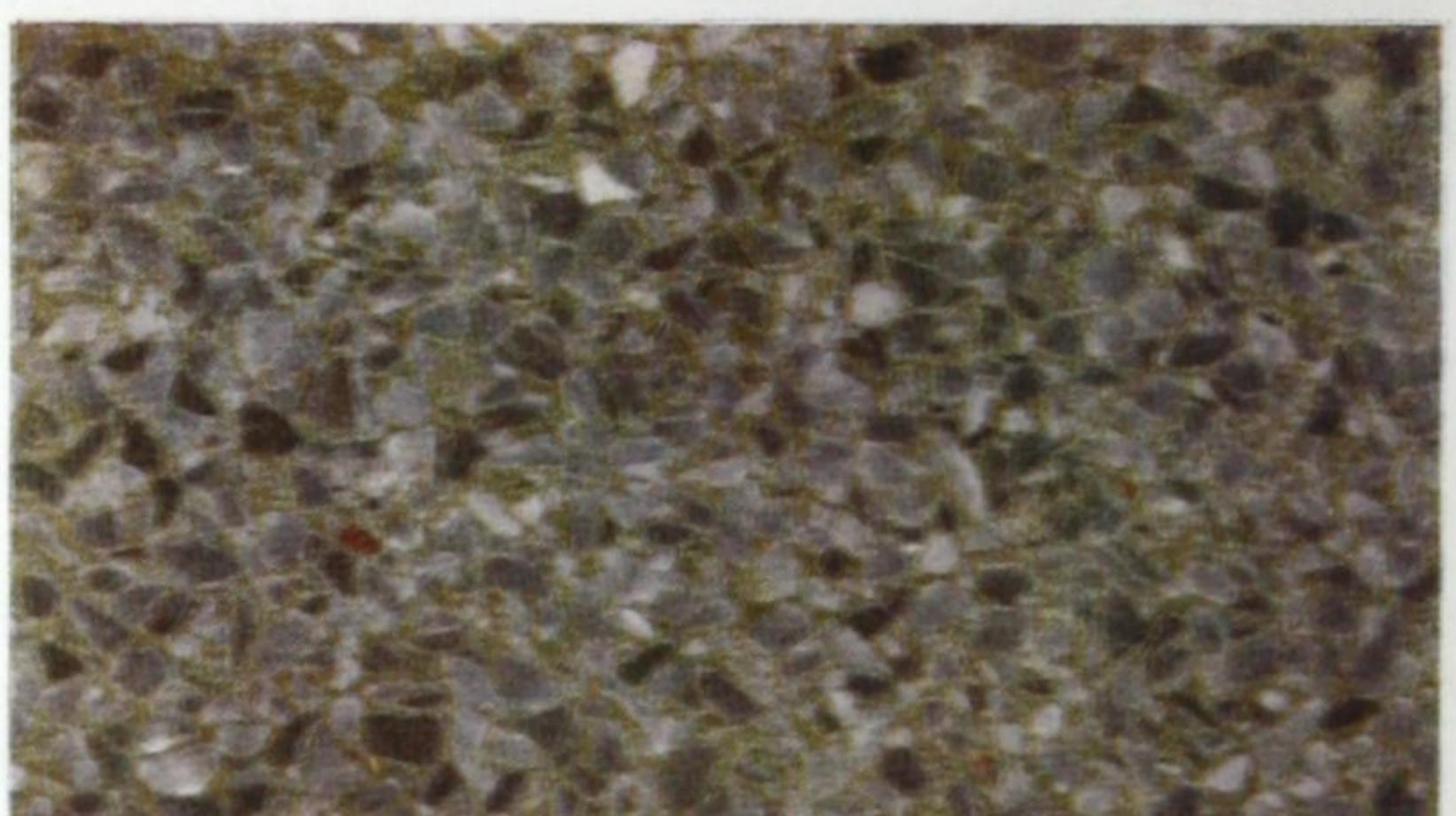
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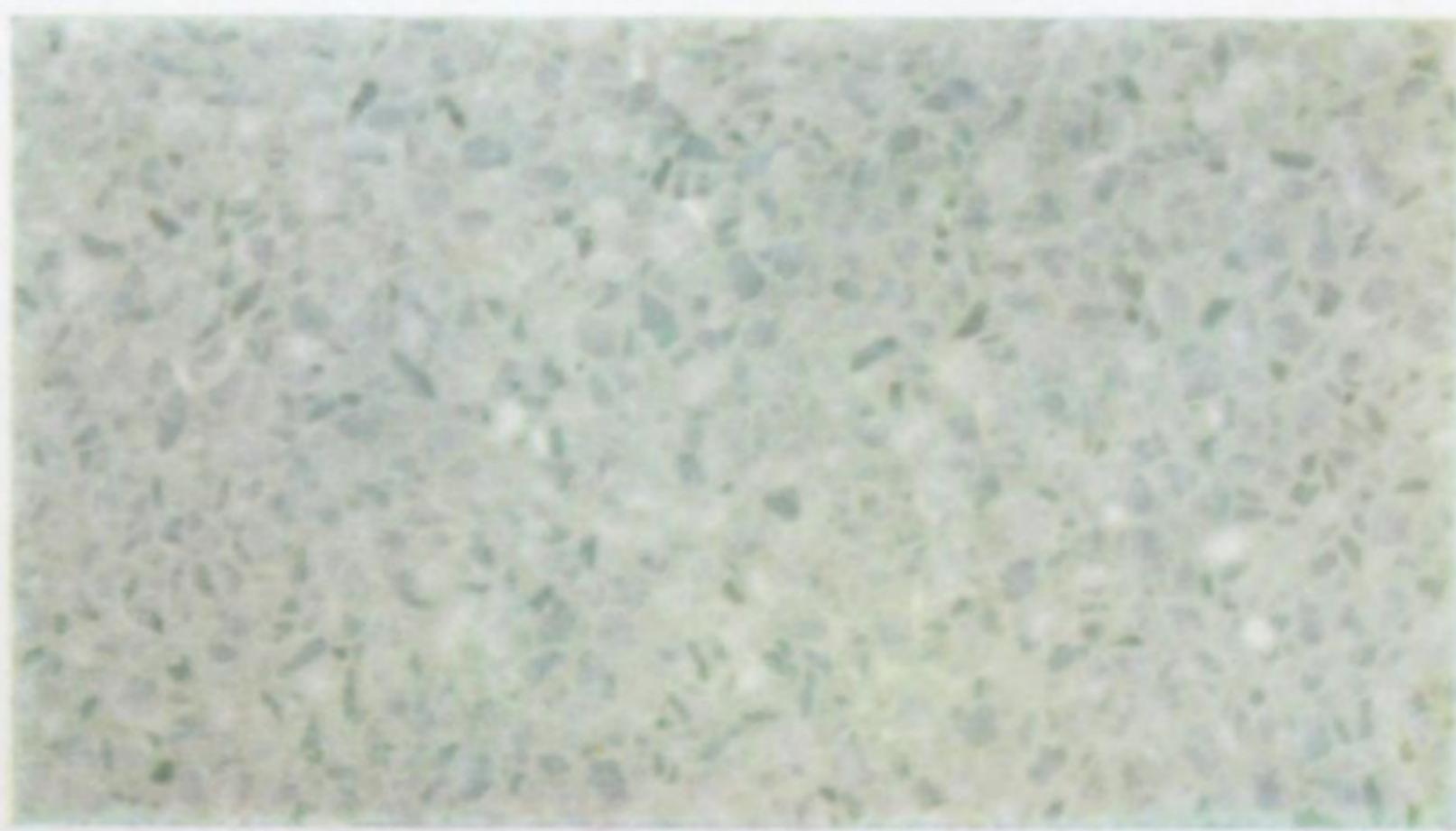
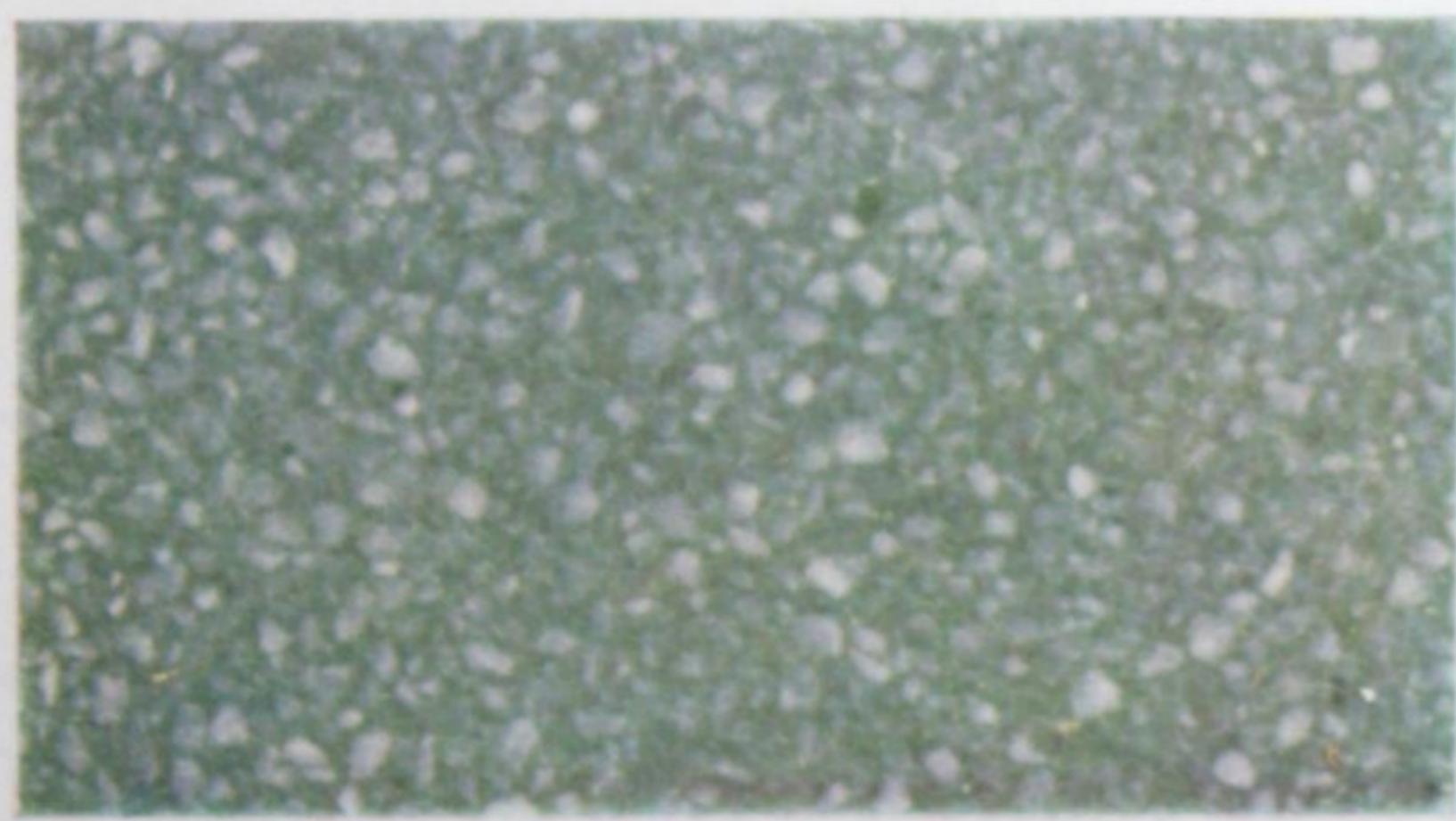
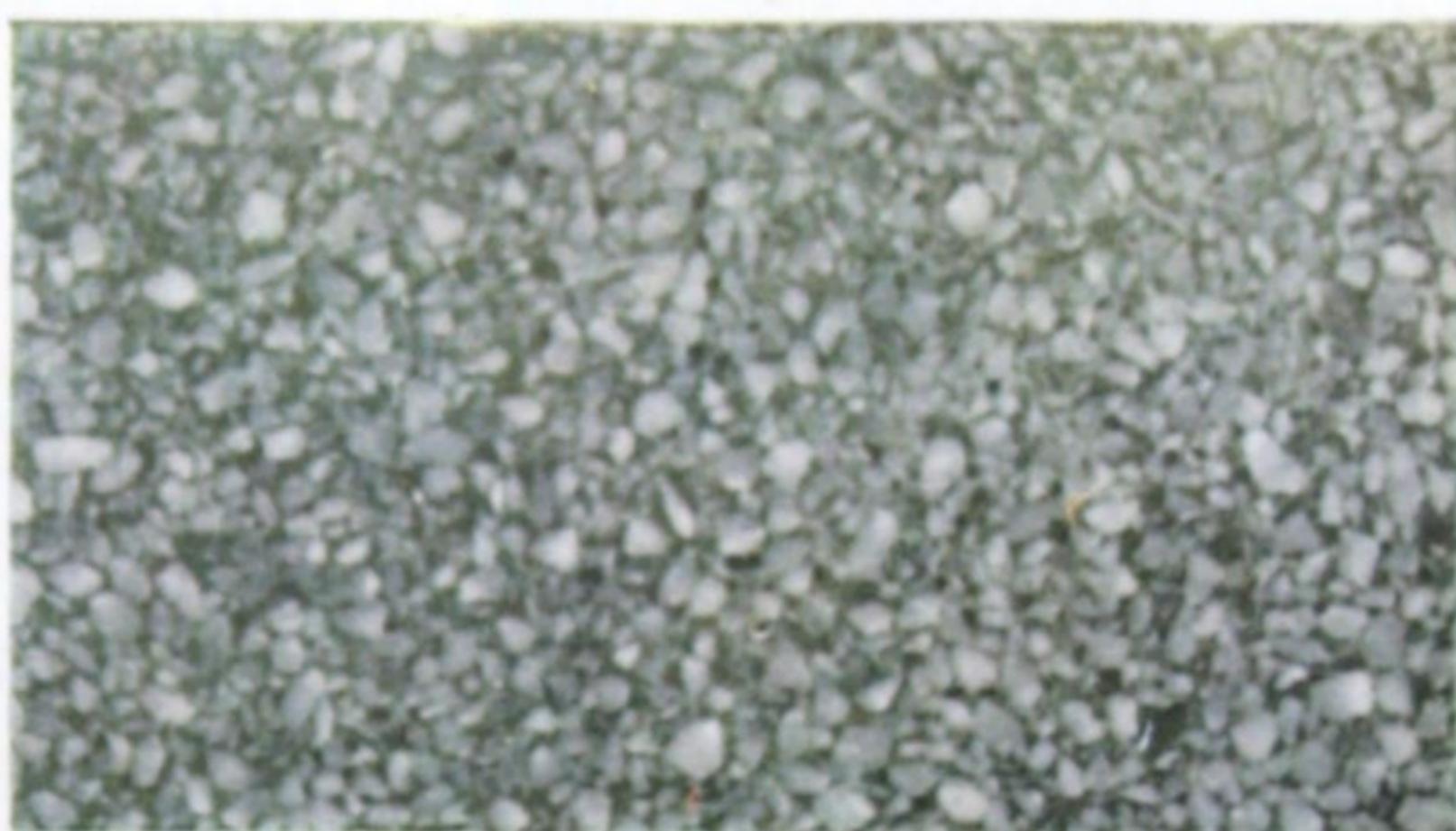
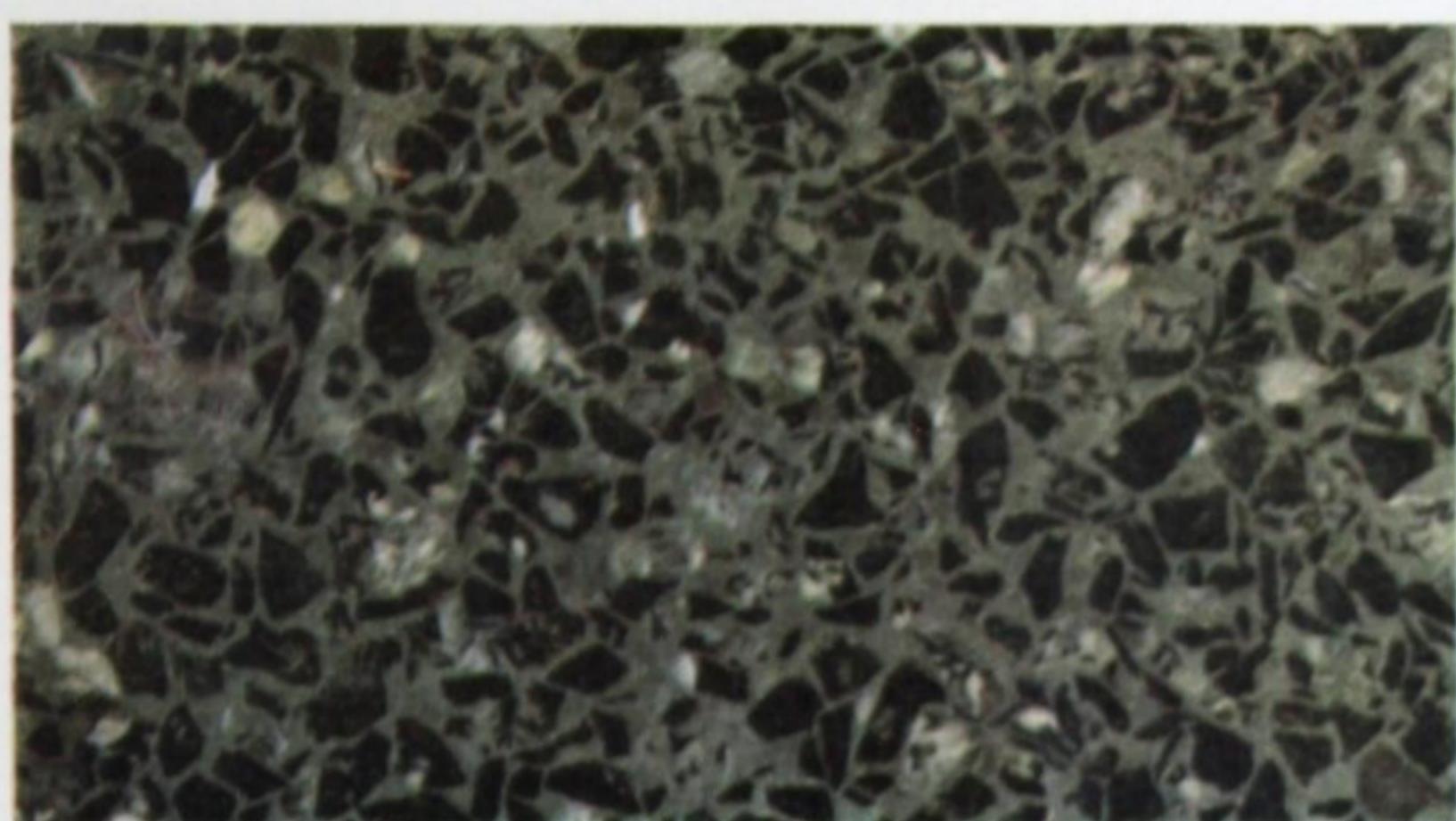
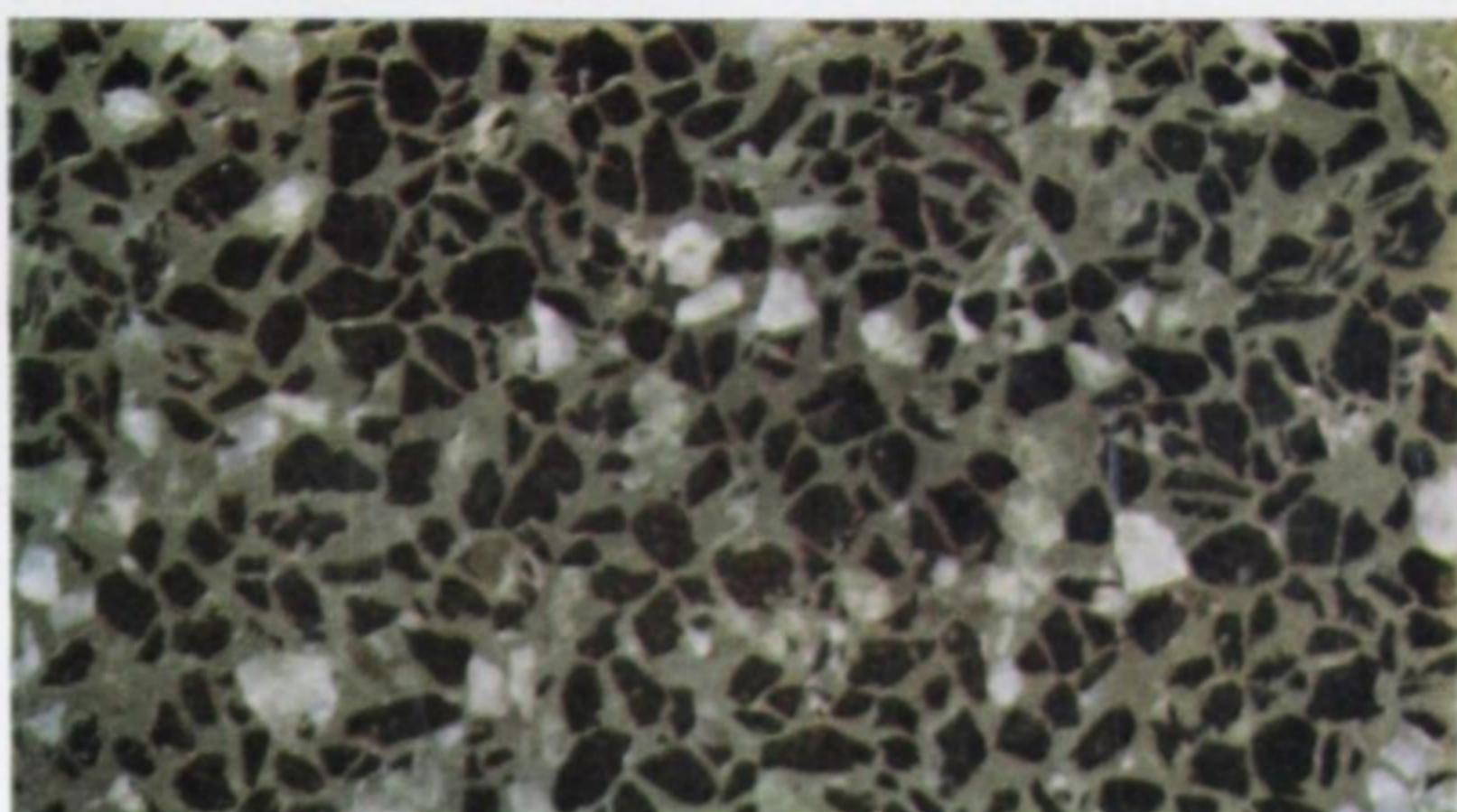
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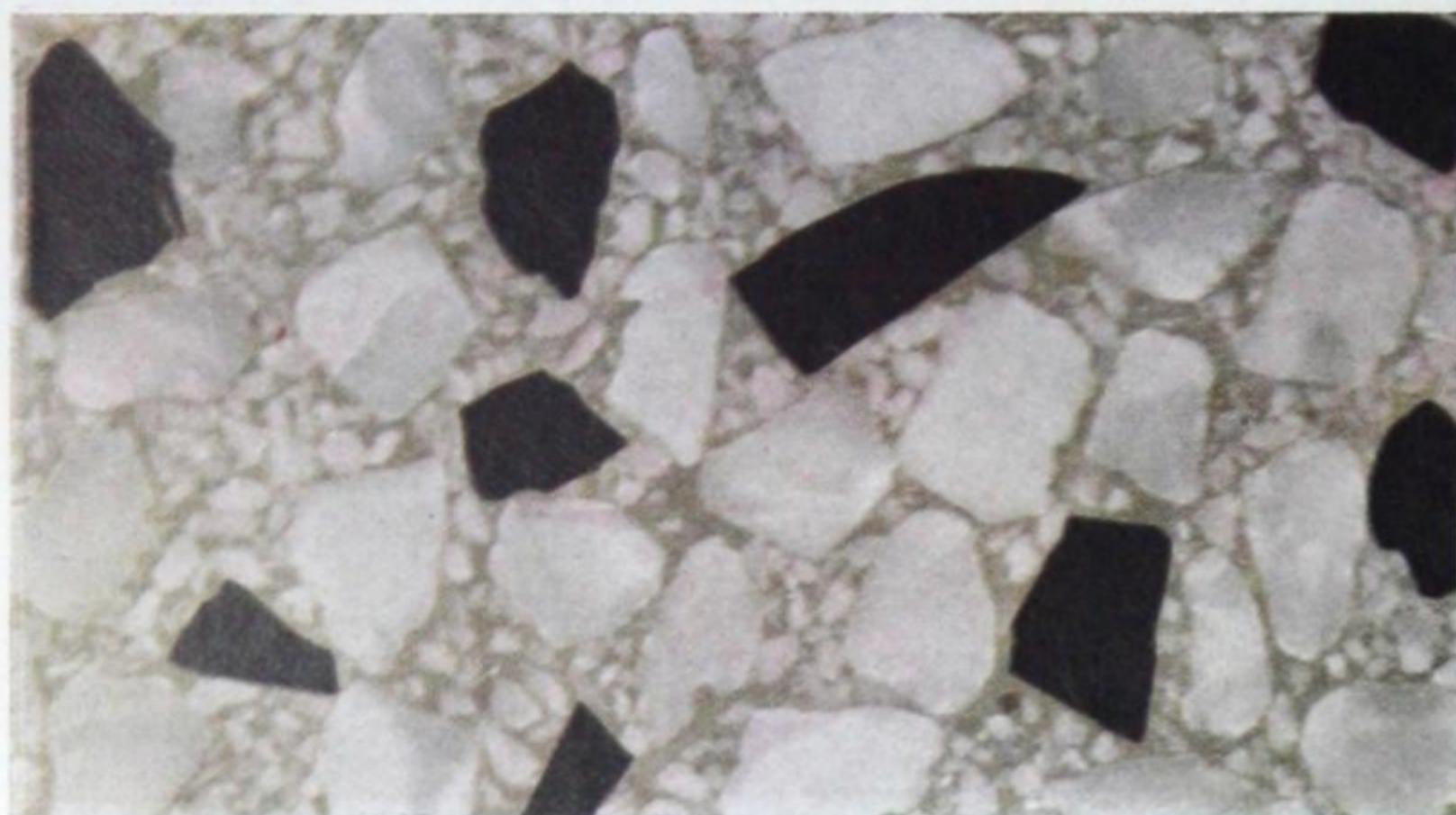


FULL SIZE ILLUSTRATIONS OF  
TERRAZZO SAMPLES



FULL SIZE ILLUSTRATIONS OF  
TERRAZZO SAMPLES

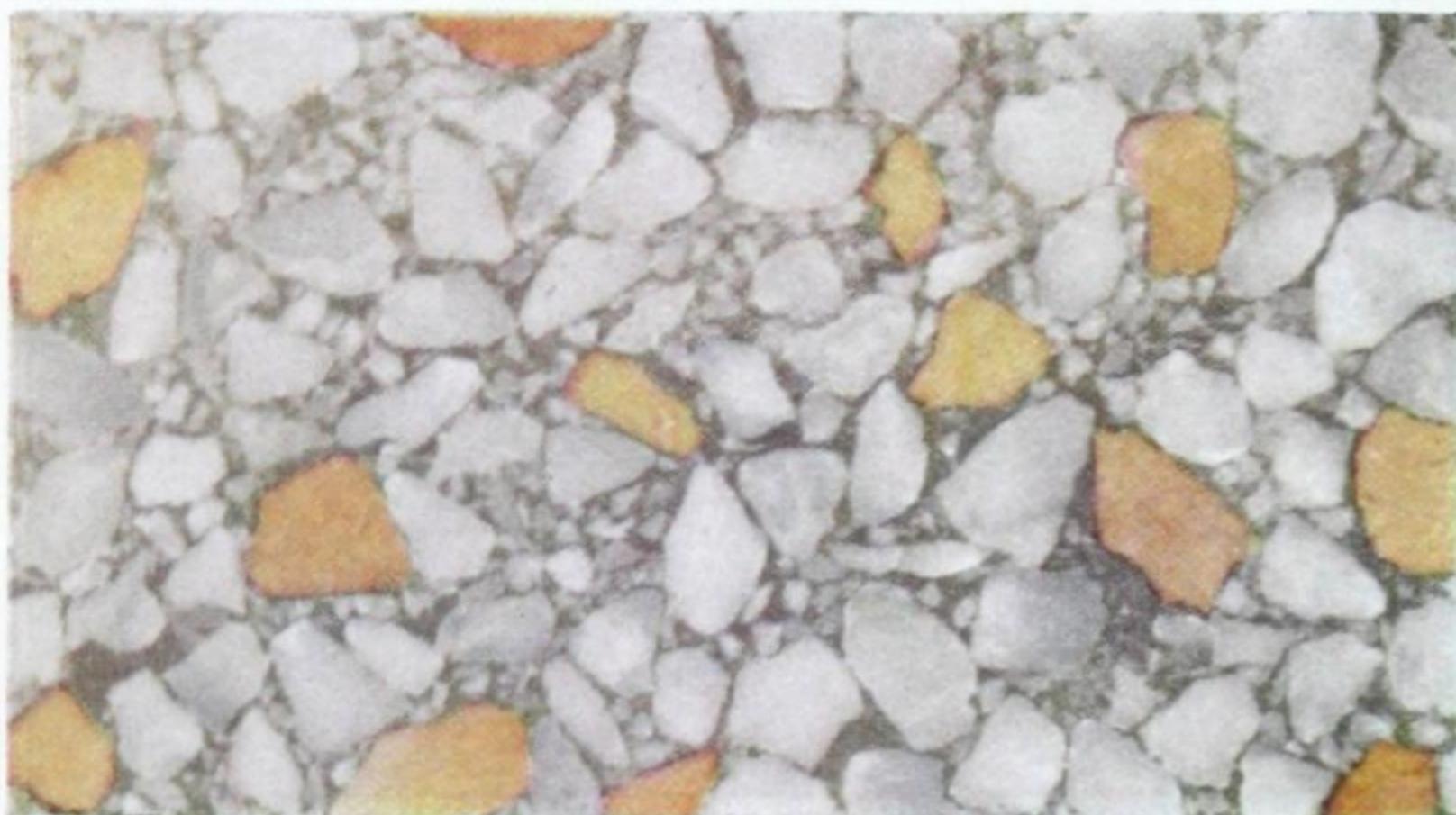
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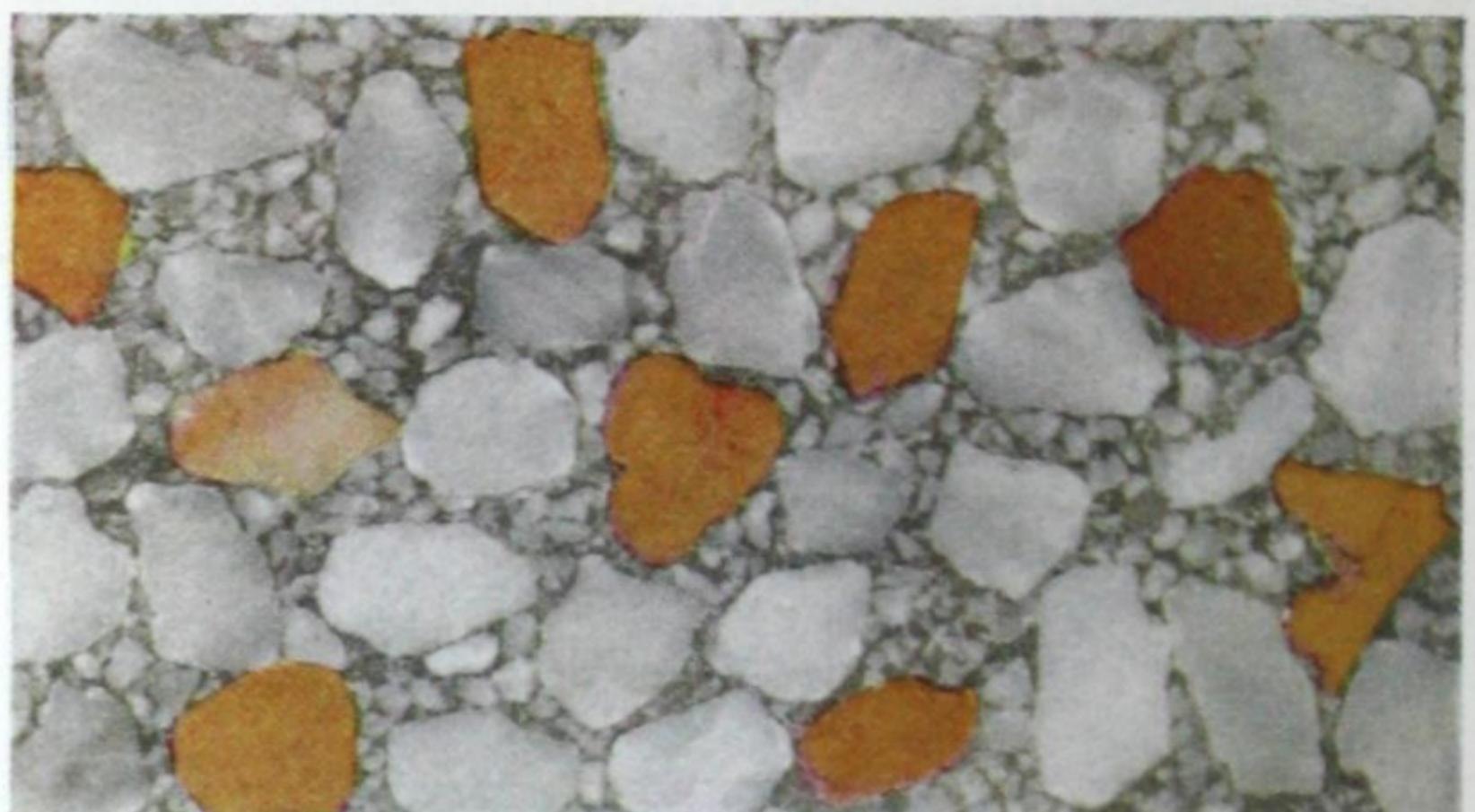
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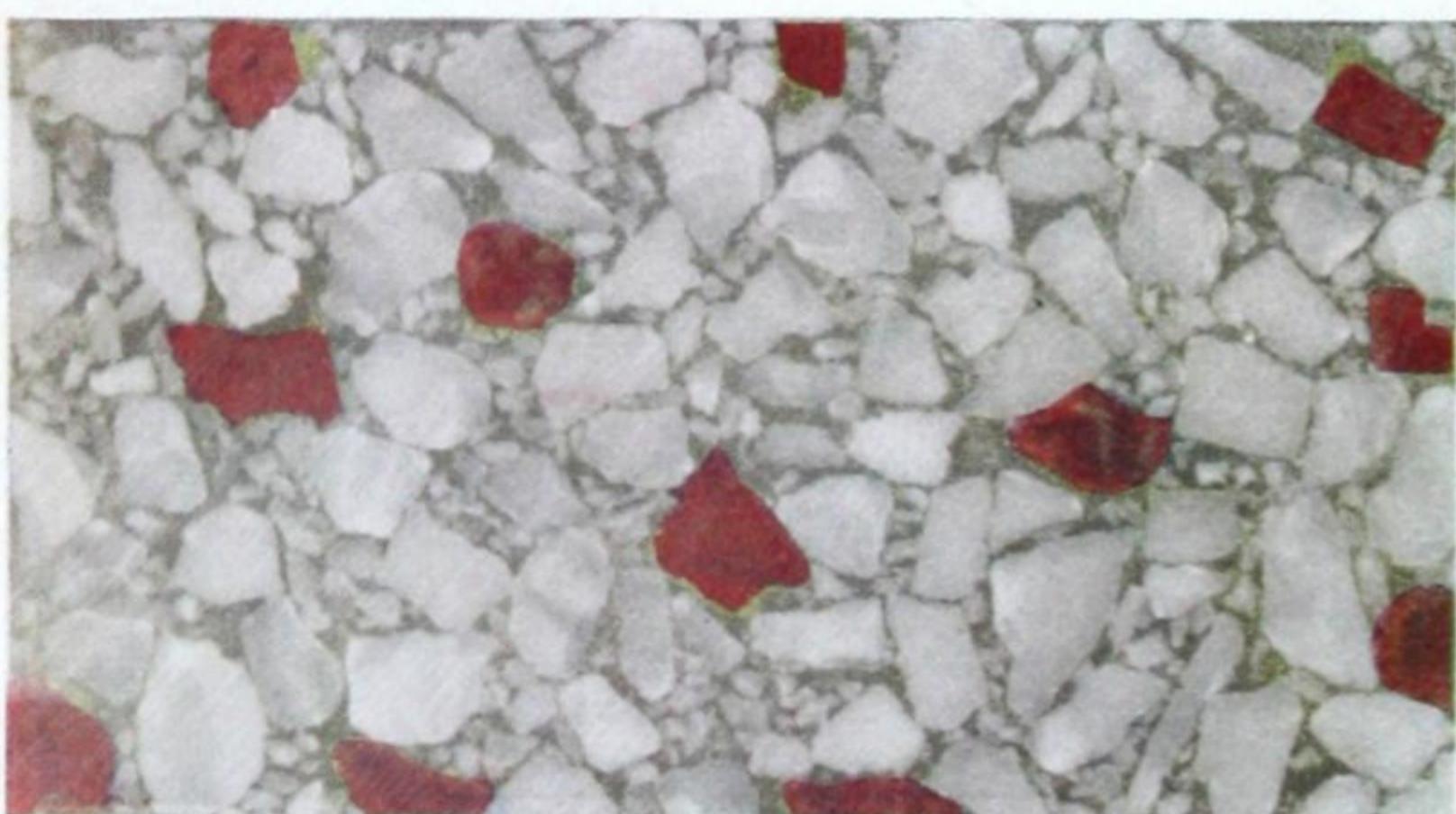
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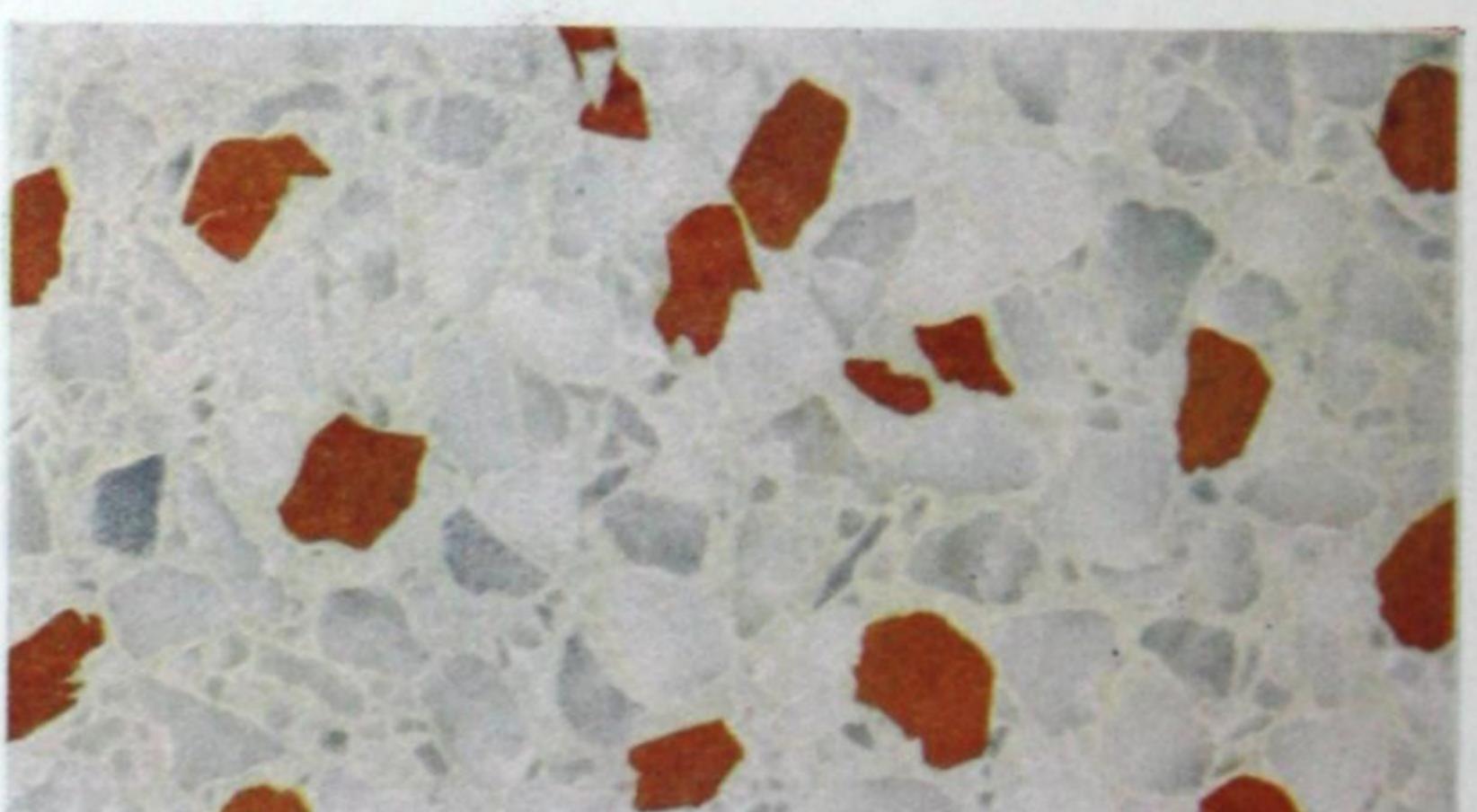
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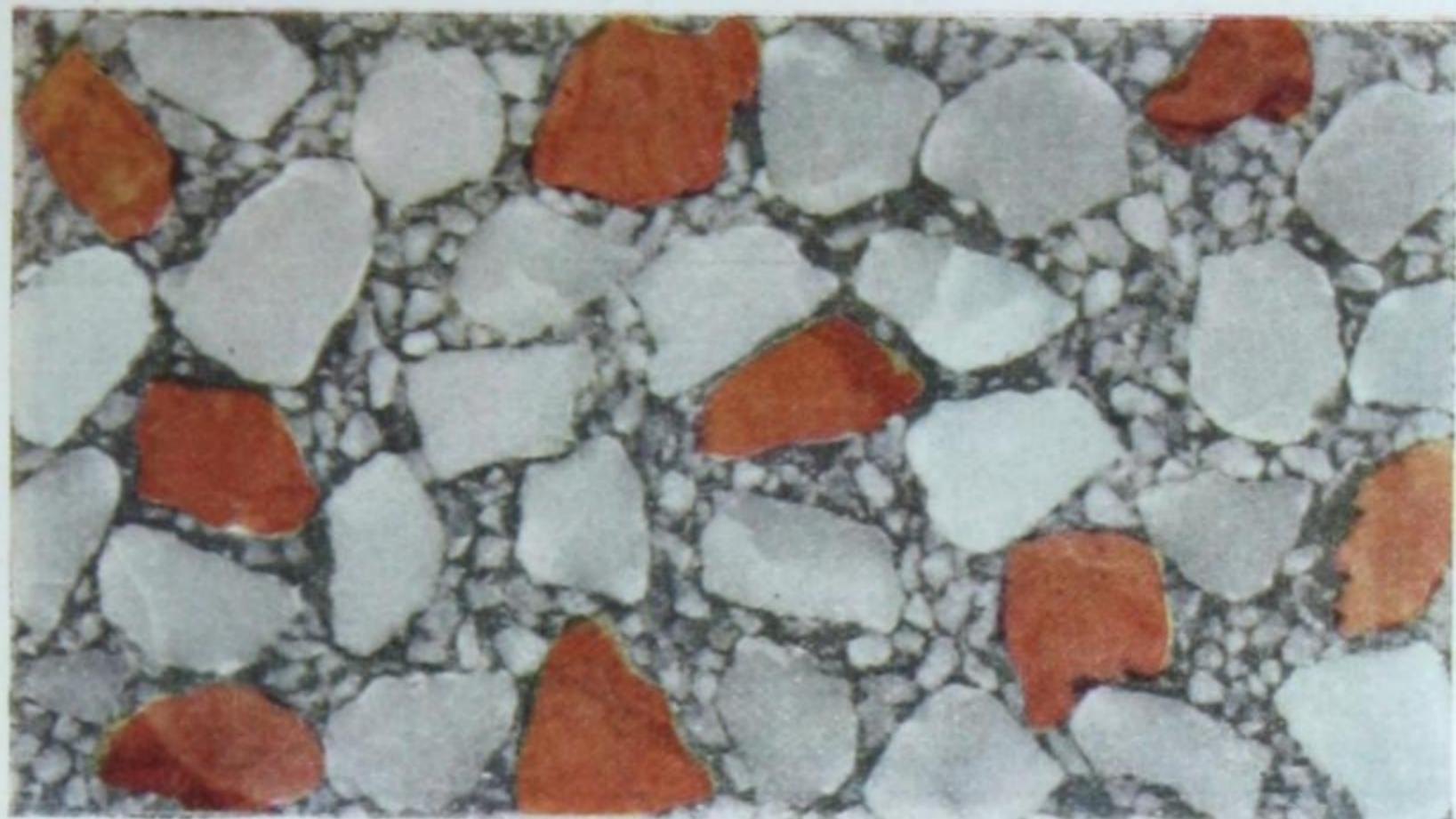


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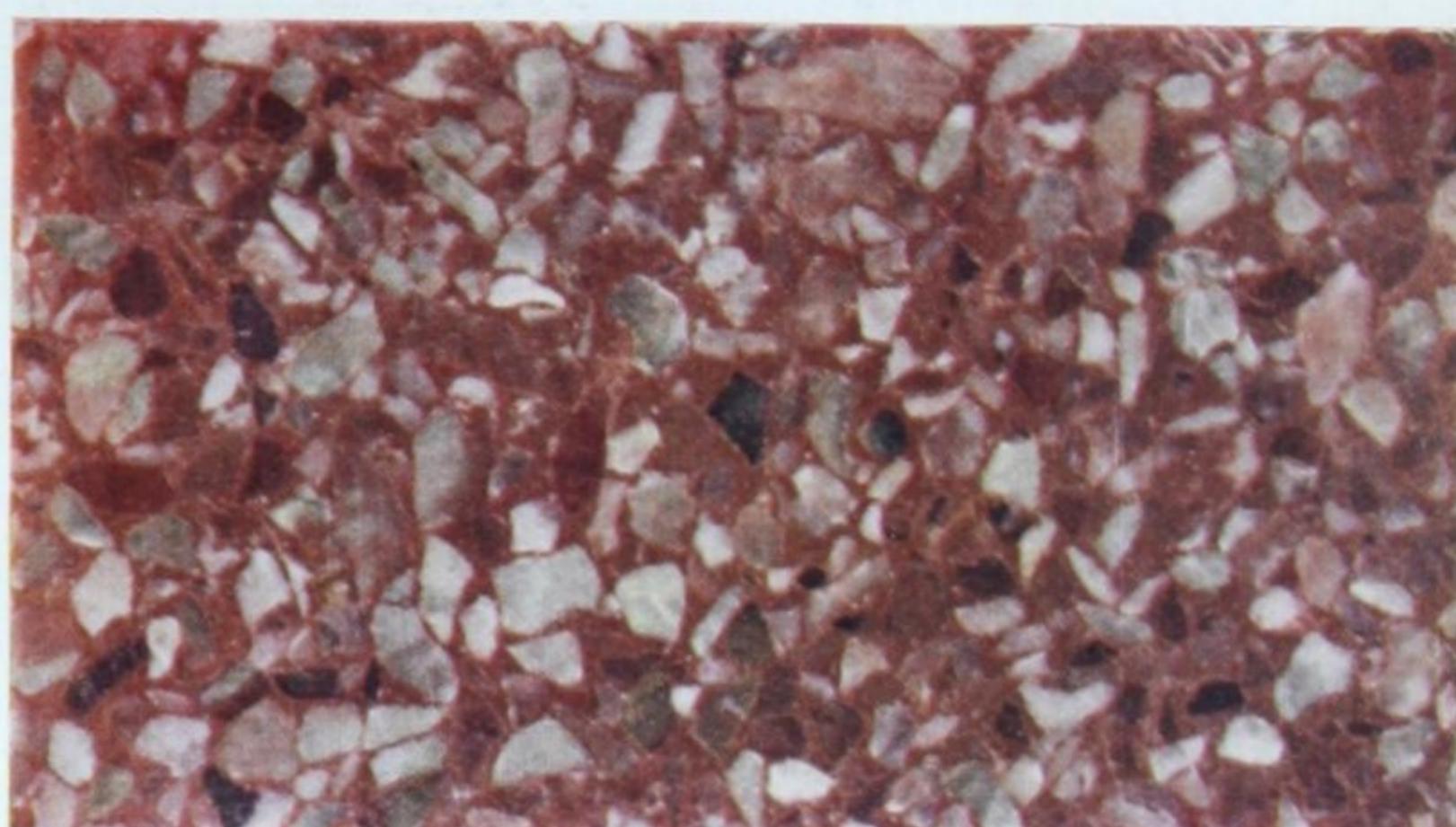


FULL SIZE ILLUSTRATIONS OF  
TERRAZZO SAMPLES

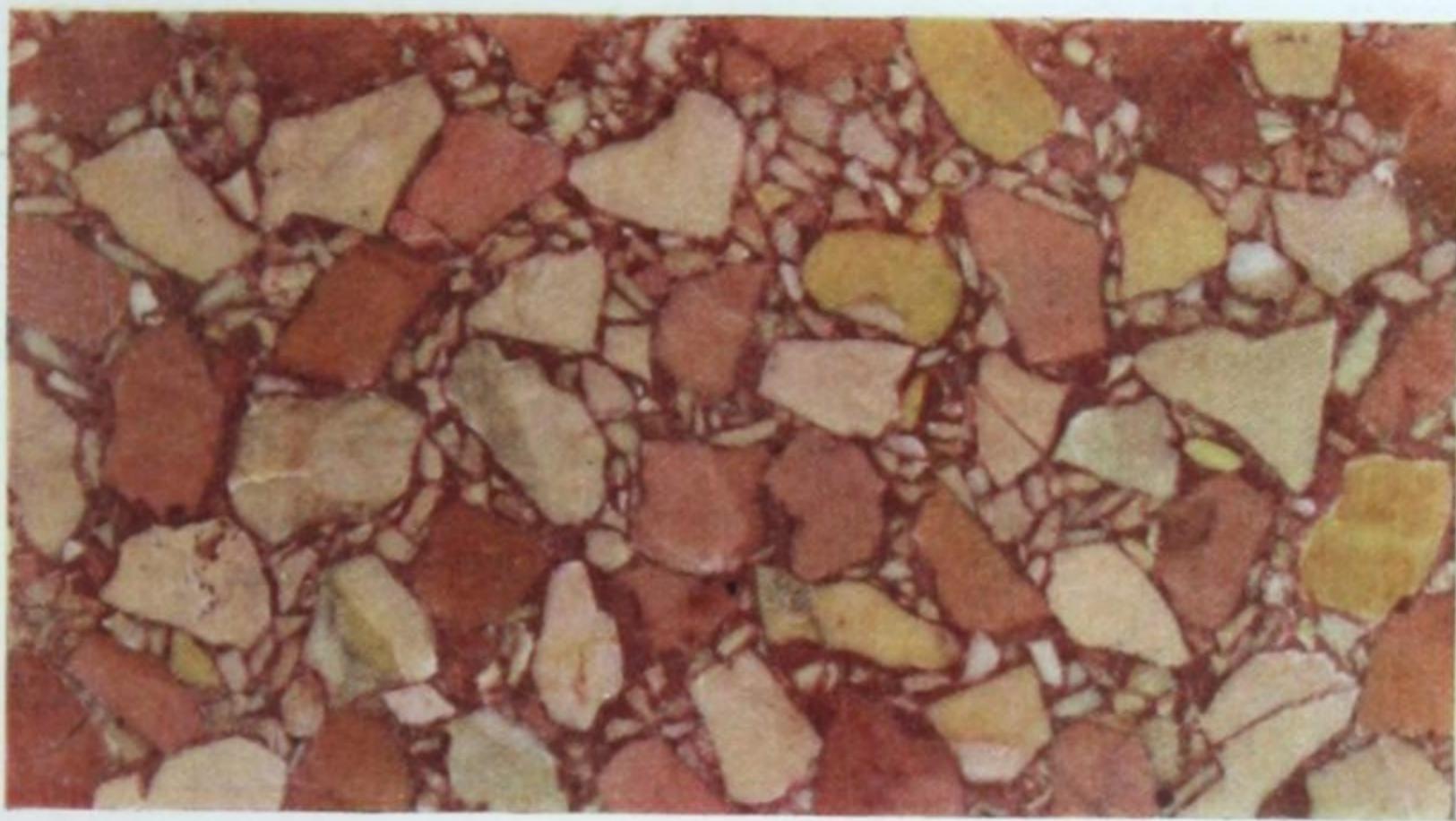
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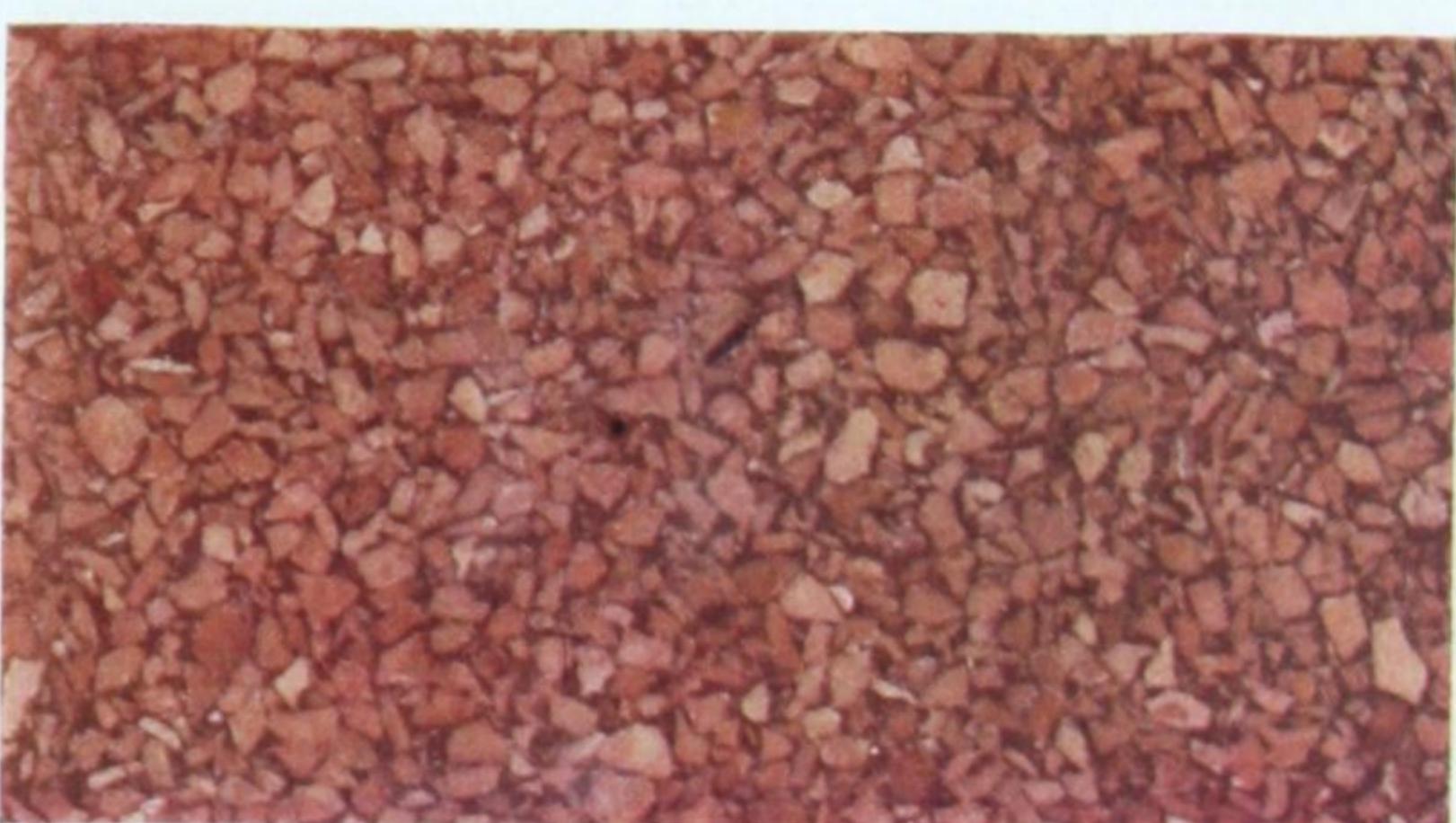
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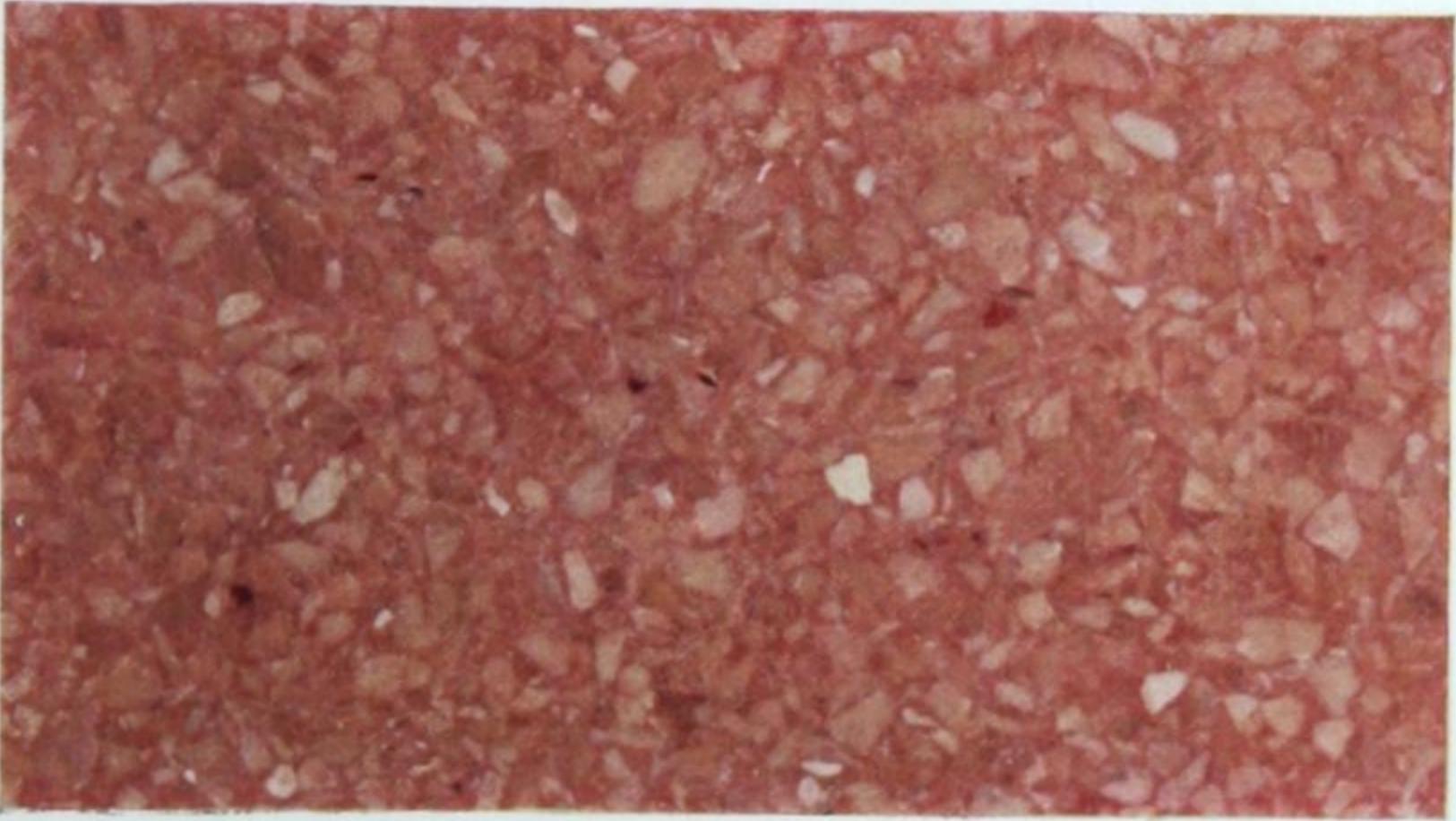
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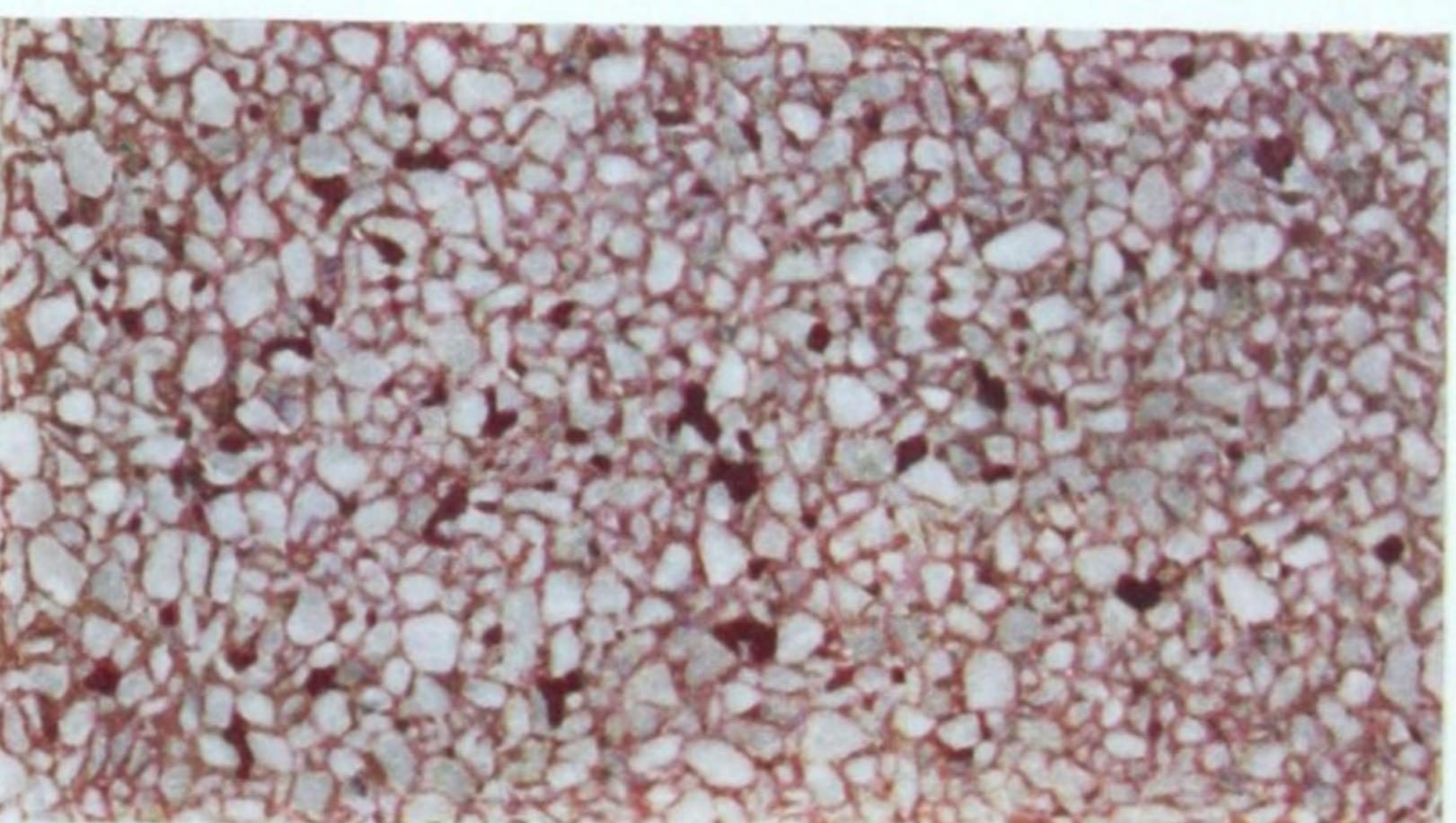
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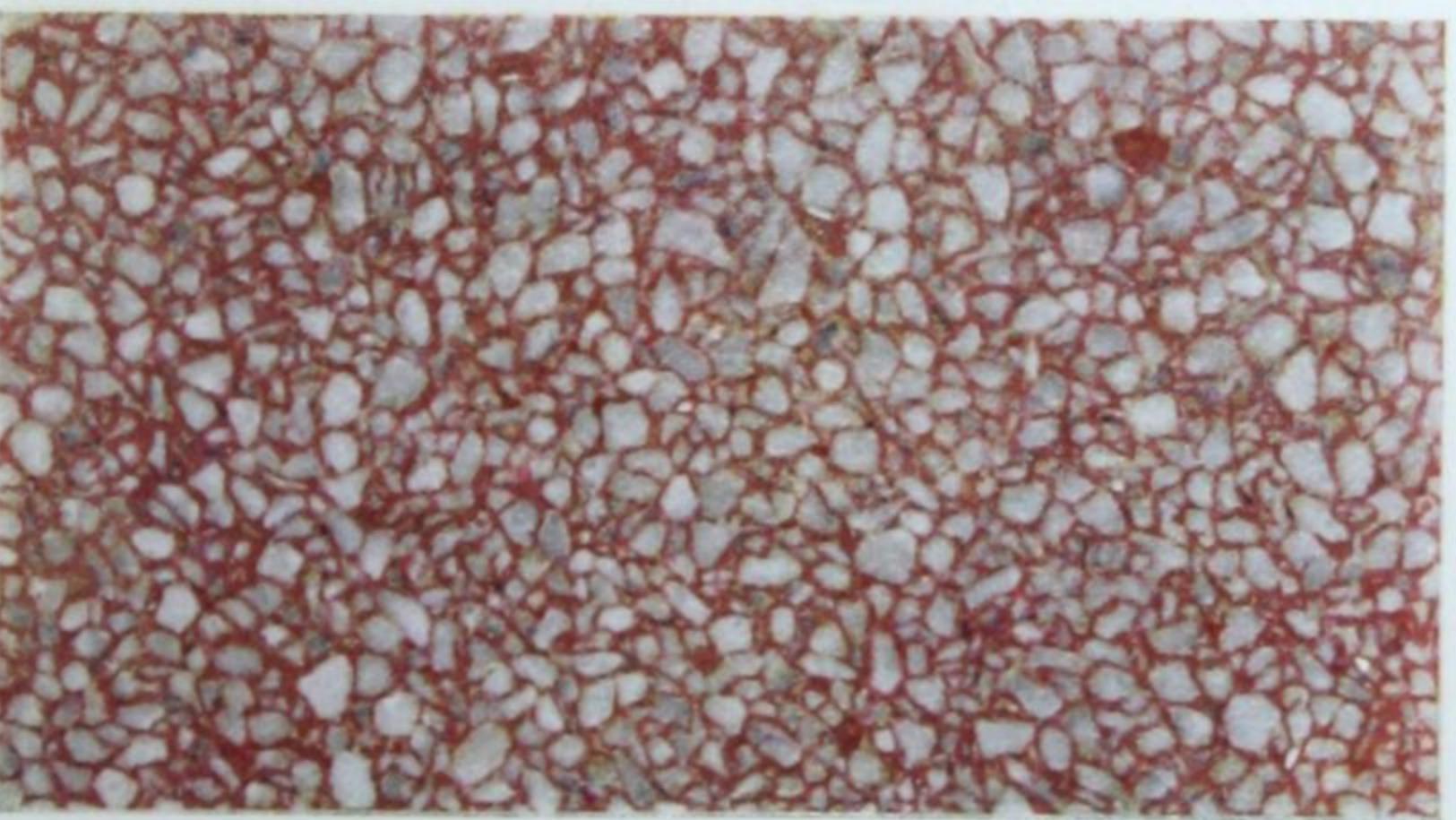
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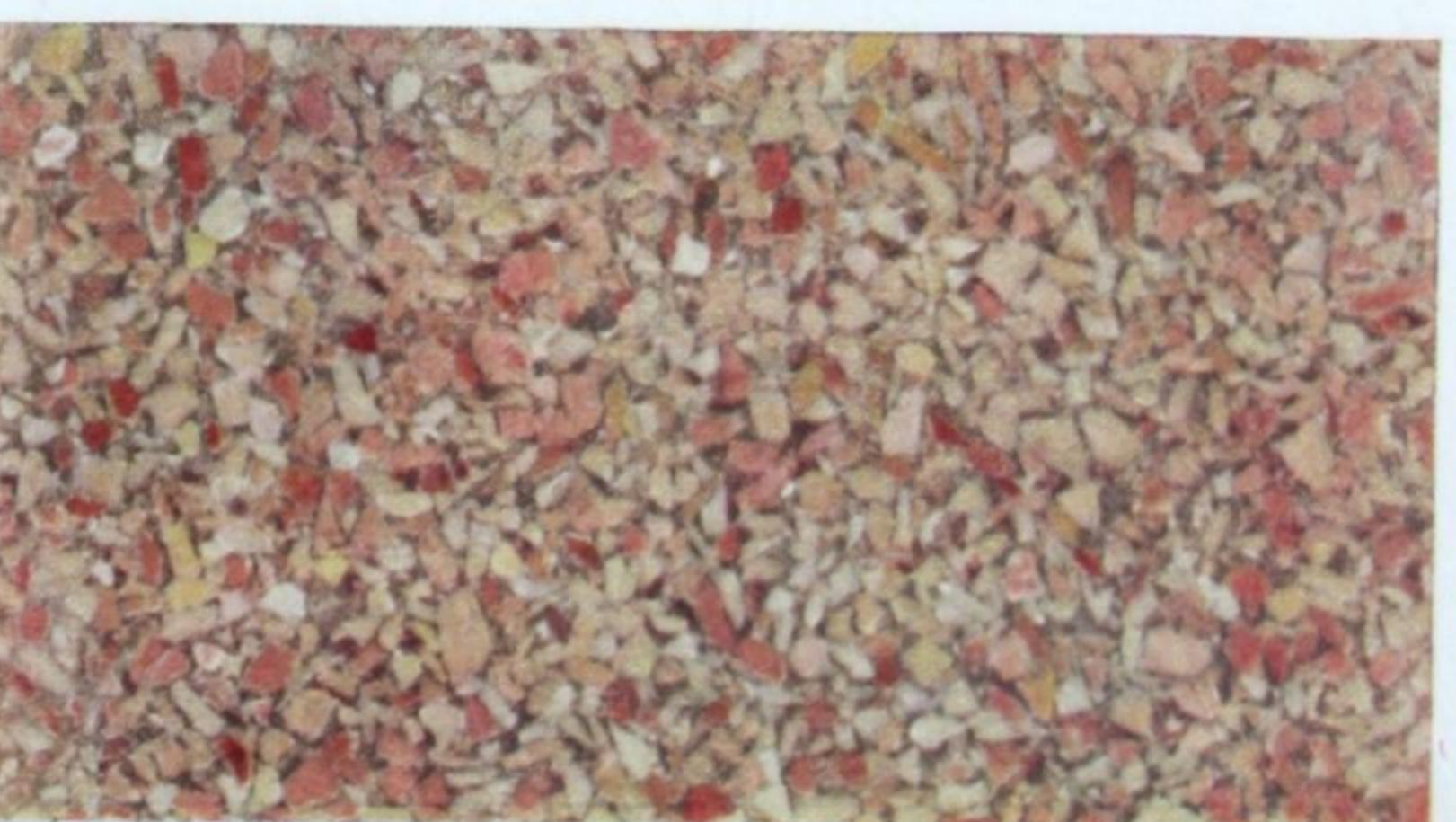
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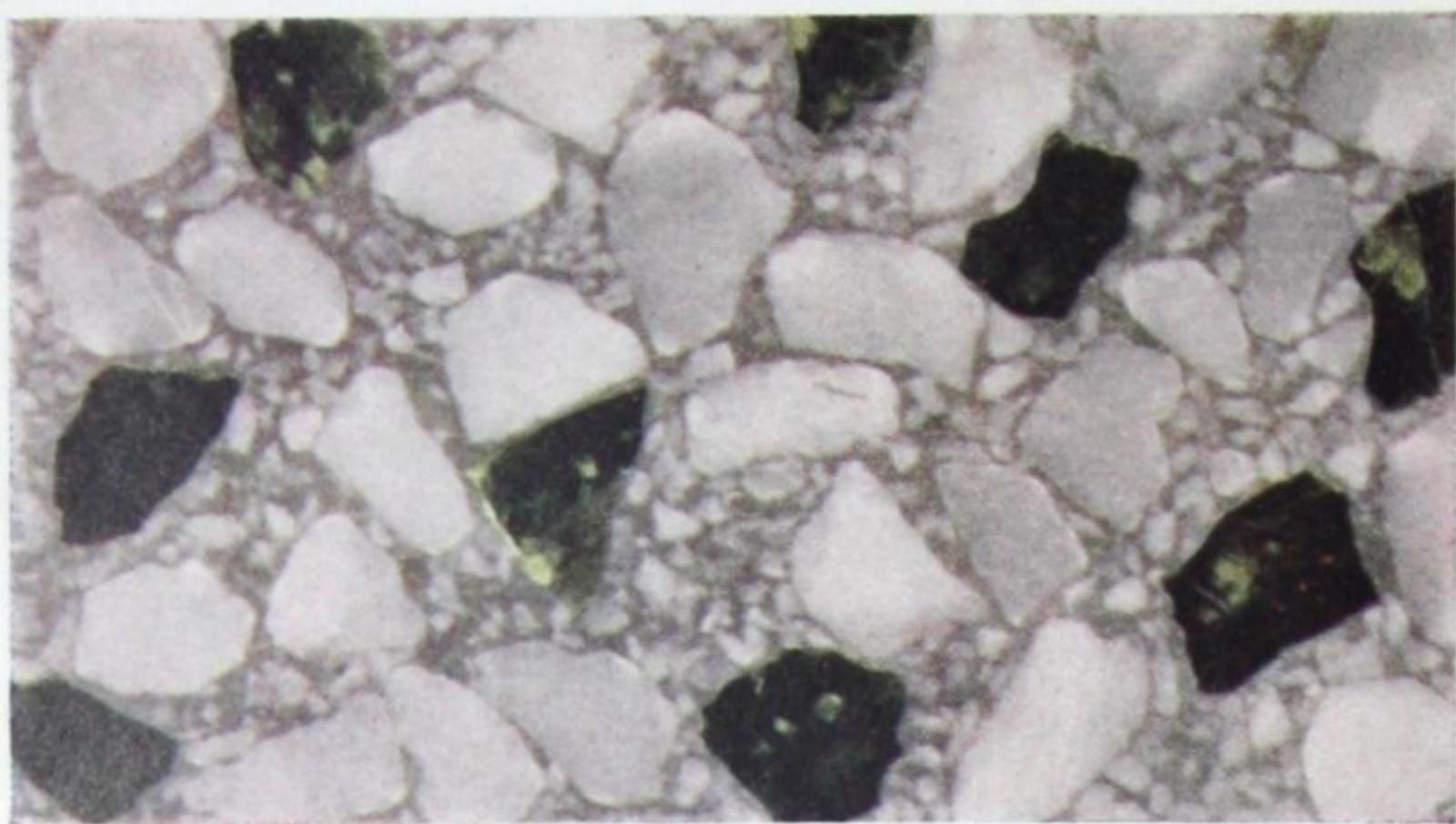


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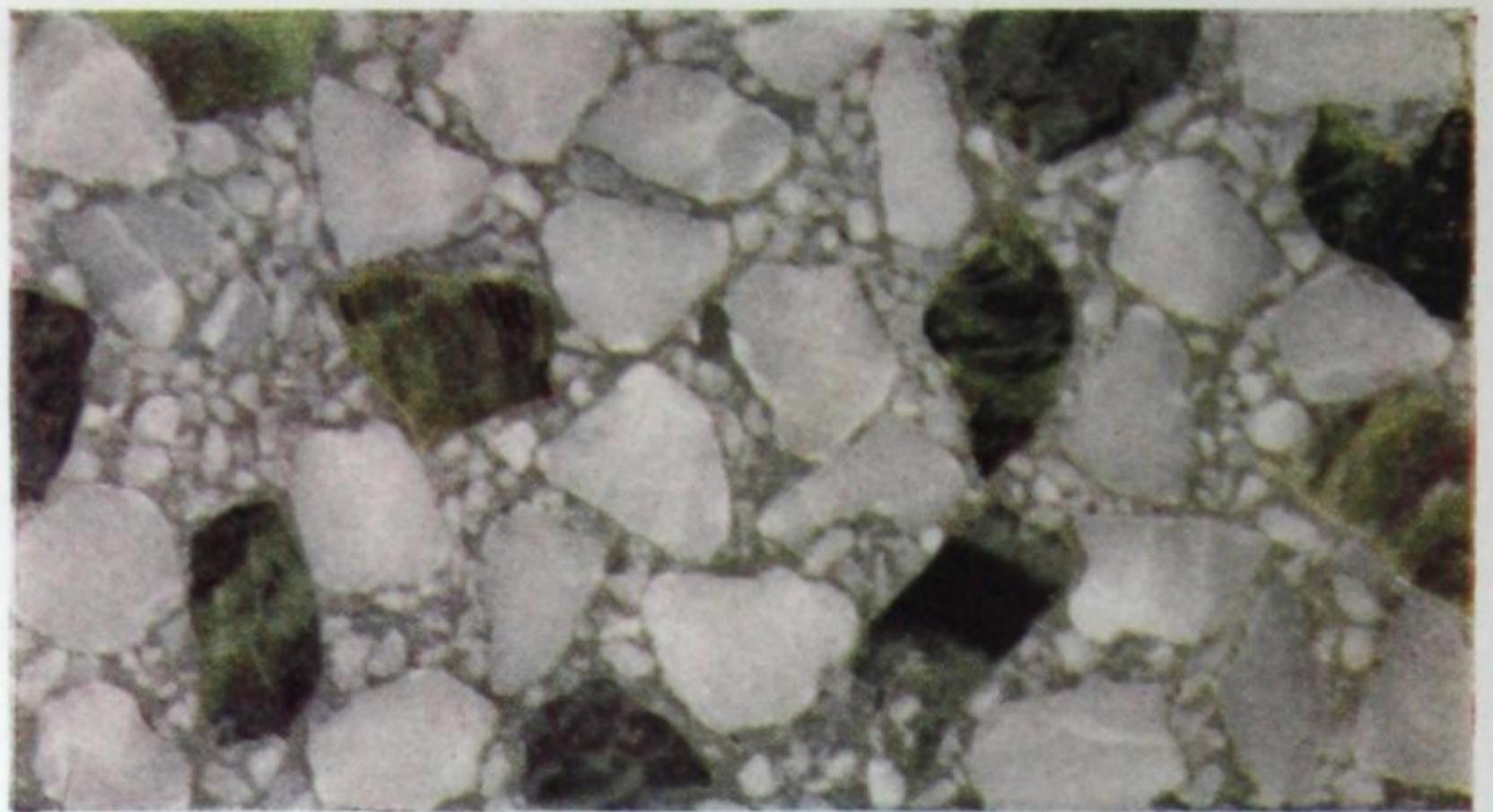


FULL SIZE ILLUSTRATIONS OF  
TERRAZZO SAMPLES

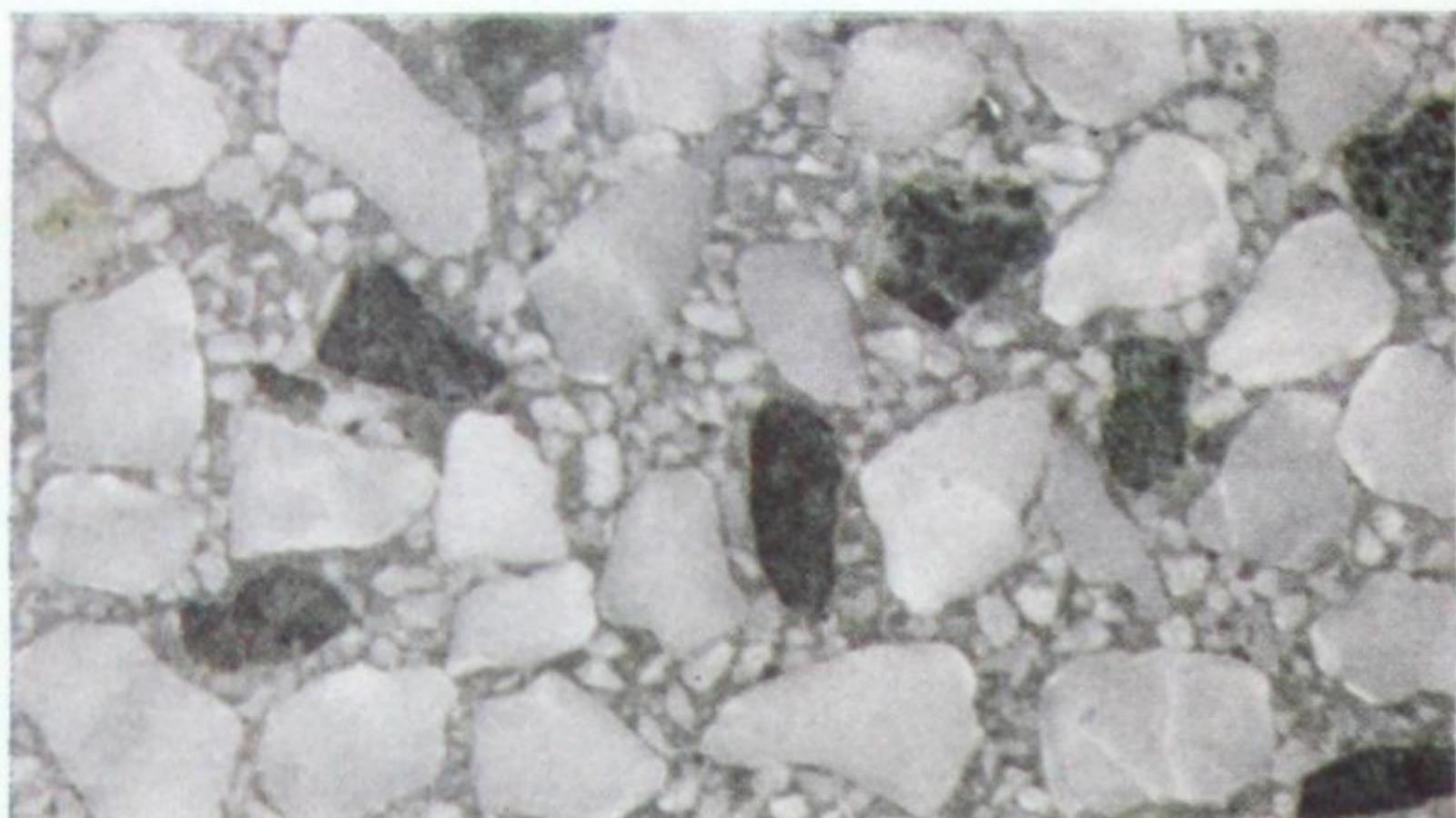
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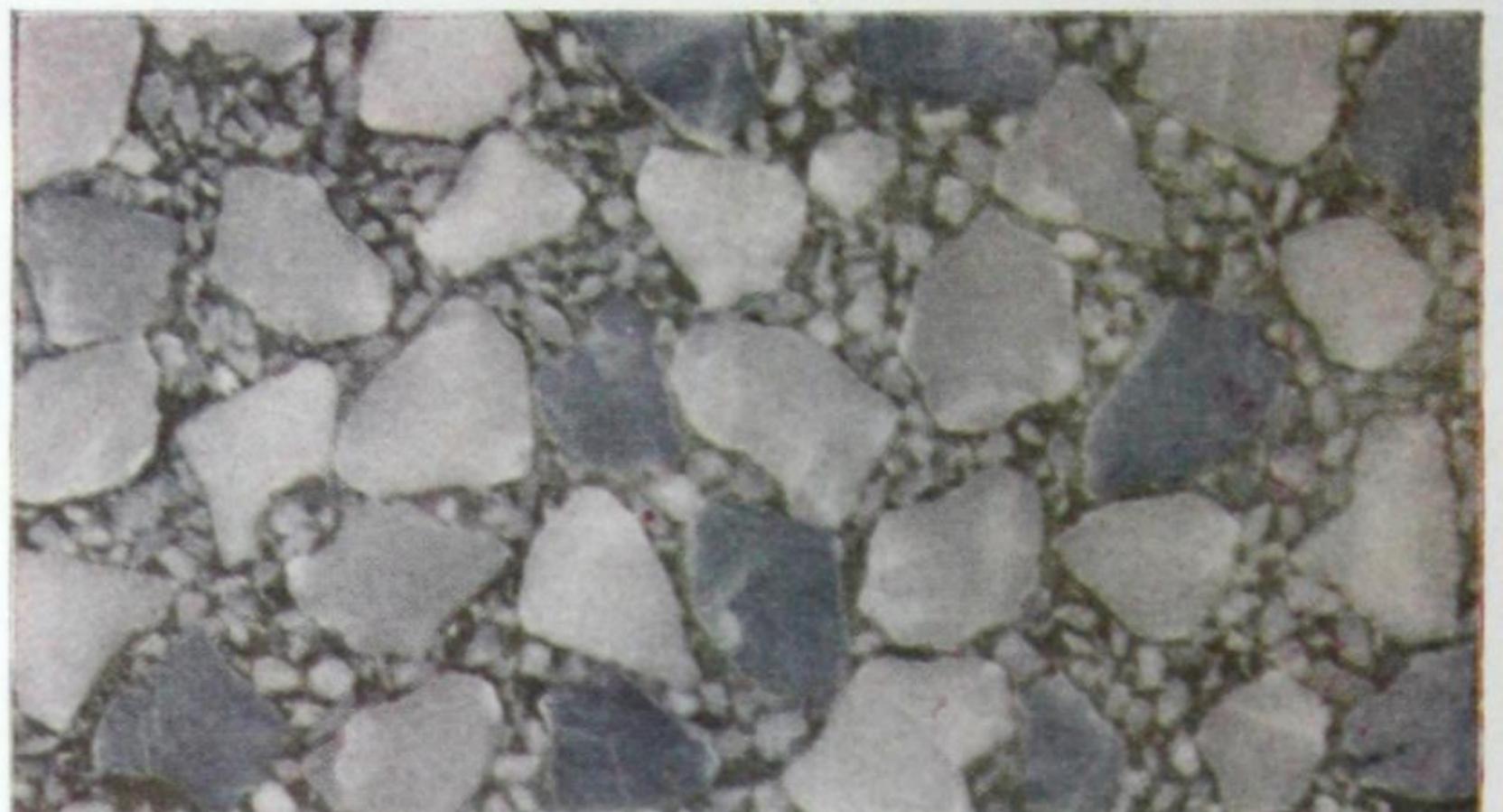
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43



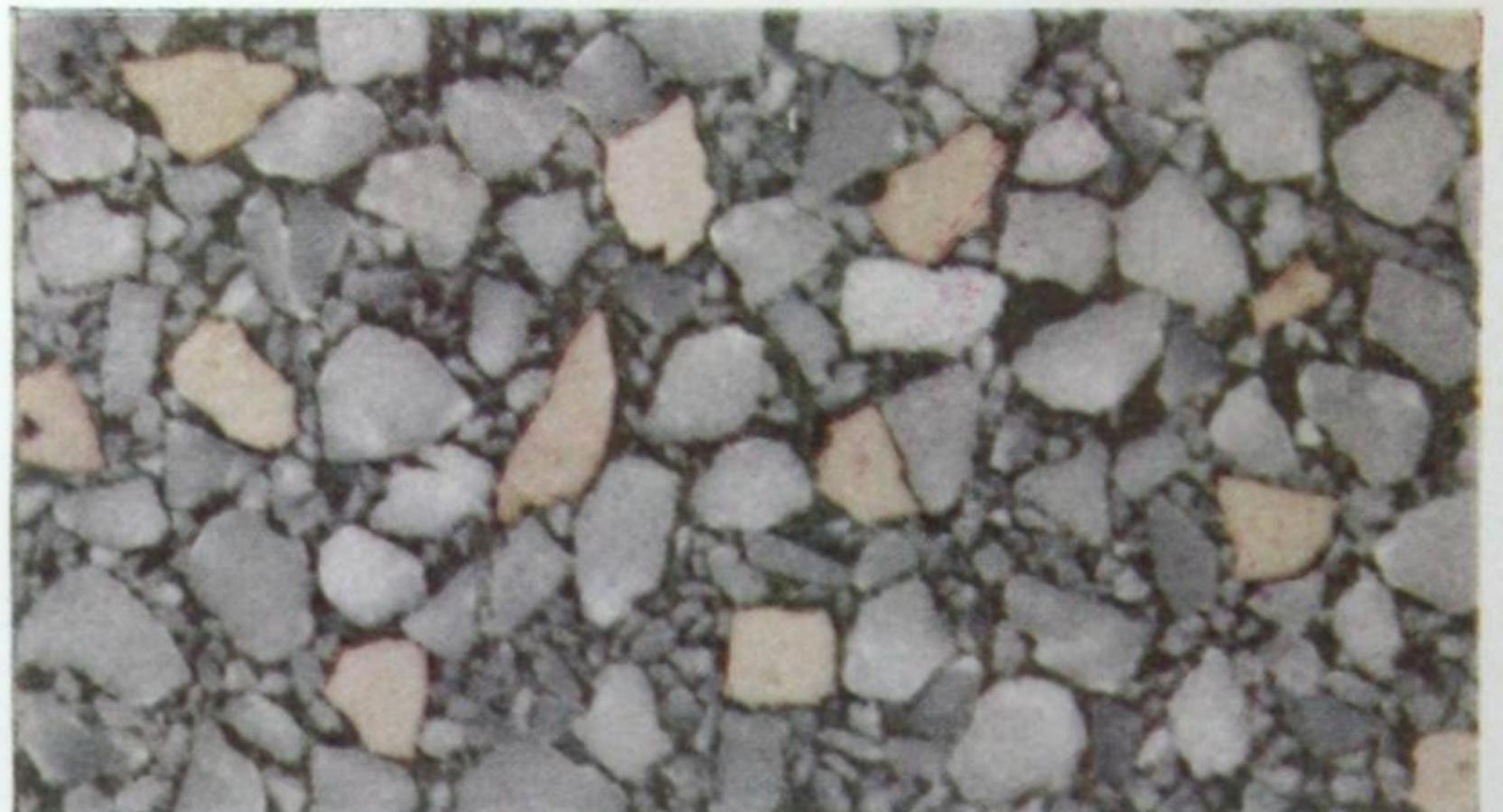
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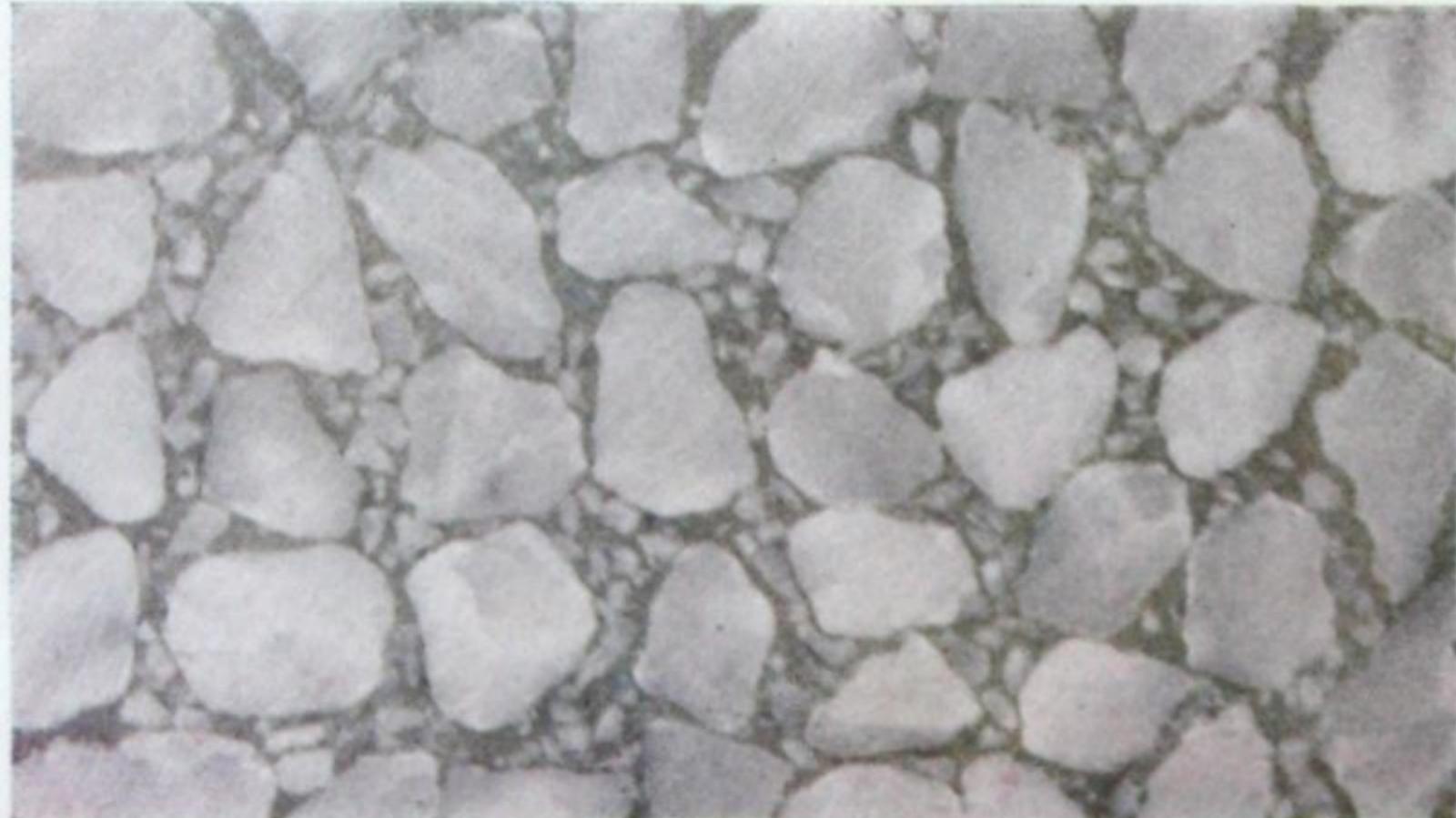
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46



47



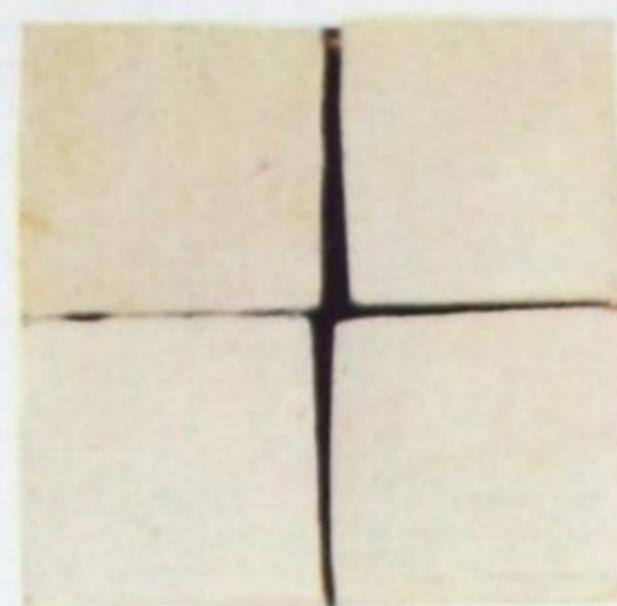
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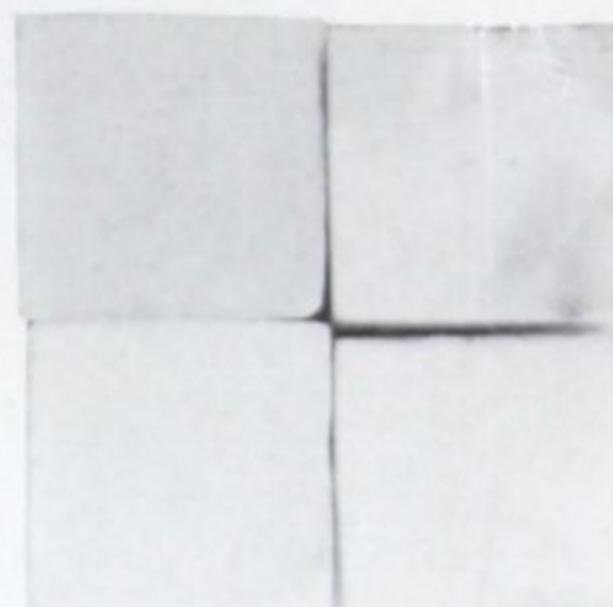
FULL SIZE ILLUSTRATIONS OF  $\frac{5}{8}$ " TESSERÆ  
COMMONLY USED IN  
ROMAN CUBE MARBLE MOSAIC



ROUGE



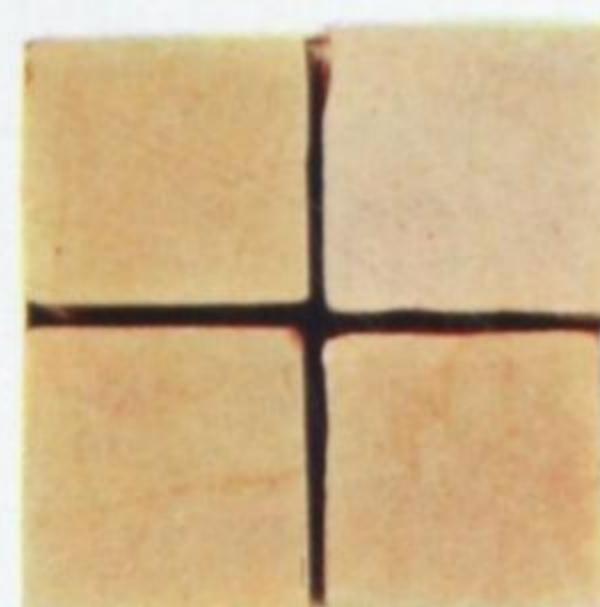
BLANC NIMES



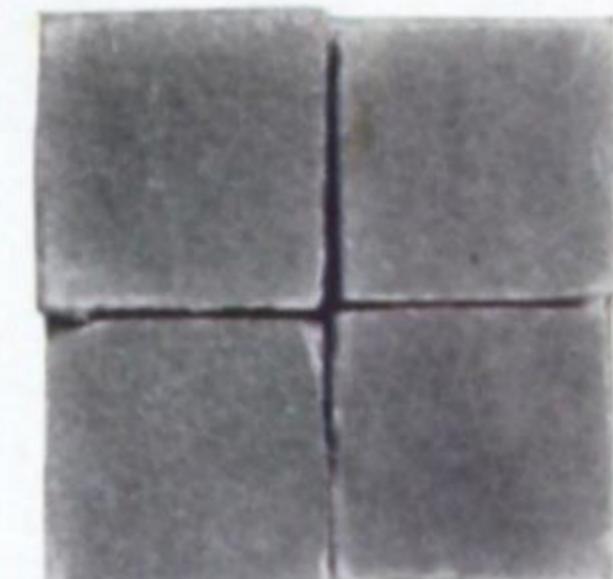
CARRARA WHITE



IRISH GREEN



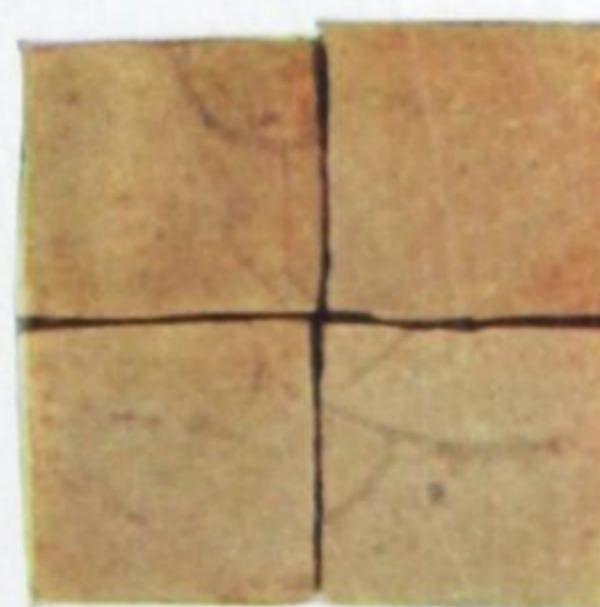
YELLOW SIENNA



DOVE



LIGHT SWEDISH GREEN



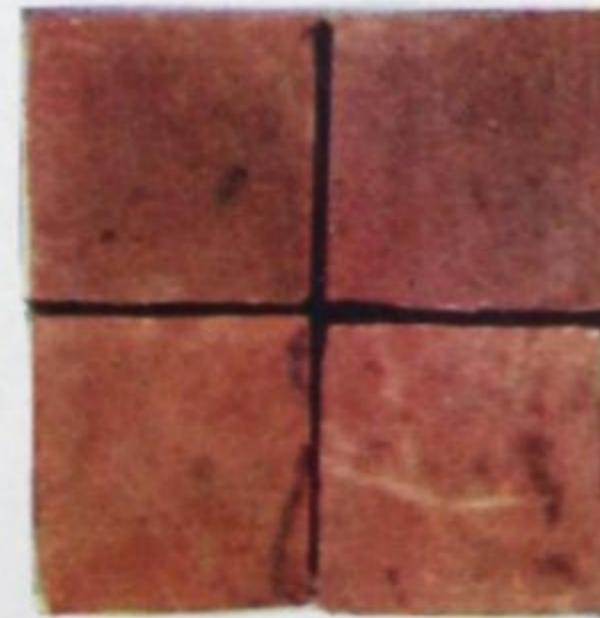
YELLOW VERONA



ST. ANNES



DARK SWEDISH GREEN



RED VERONA



BLACK



DIESPEKER'S OUTING  
MARGATE, JUNE 1st, 1929.



